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NEW YORK JANUARY 1, 1945 No. 3103

IN THIS ISSUE

Variations
By Leonard Liebling 4

Music Seeks a Cure for the Aftermath of War: Sigma Alpha Iota Creates Fund for World Rehabilitation 5

Metropolitan Opera Season Offers New Interpretations 6, 7

Music in Latin America
Rio de Janeiro:
By Ceição de Barros Barreto 8
Mexico City:
By Verna Carleton Millan 8

New York Concerts Present Visiting Orchestras 9, 13, 15

Radio, Television: News and Reviews
By William Taylor 10, 11

Manhattan Dance Events Include New Dali-Wagner Ballet
By Rosalyn Krokover 12

USO Log: Concert in a Tropical Storm 14

Chicago's Concert List Grows in Scope
By Elsa Borowski 16, 17

The Musical Parade 18

London Gives Thanksgiving Concert for U. S. Troops
By Hugh Liversidge 18

Silhouettes: New Singers and This "Year of Opportunity"
By Mary Craig 20

Novel Books and Music Issued by Publishers . . 22, 23

Bernice Frost Gives "Ten Commandments" for Piano Teachers 23

In Schools and Studios 25

The Great Controversy

James C. Petrillo, having won one major victory in his long feud with the recording companies, is now apparently looking for new worlds to conquer.

The Chicago Regional War Labor Board on Dec. 21 issued a decision upholding a finding of its panel in the case of striking musicians at Station KSTP in Minneapolis. The strike, begun on April 12, 1944, was interrupted on May 5, when the national WLB ordered the musicians to return to their jobs.

The union's demand for the employment of eight more staff musicians, three record turners and a librarian was denied, as was its request for a weekly wage of $52.50 for a guaranteed work week of 22 hours. The panel instead recommended a scale of wages amounting to $34.56 for a 13-hour work week, $40.42 for a 16-hour week and $46.40 for a 20-hour week, and this was upheld by the regional board. The panel was also sustained on all issues between the AFL, Local 73, affiliate of the AFL, and the radio station in Minneapolis.

The National Association of Broadcast Engineers and Technicians also protested on Dec. 13 against a threat, attributed to Petrillo, that he would call a series of strikes against the Blue Network by radio musicians. He demanded that the network abide by an agreement made last January that AFM members be employed exclusively as record turners. Since that agreement, the national WLB had ruled that NABET should have jurisdiction over the "platter" turners, except in Chicago, where they have been members of the Petrillo union for several years. NABET said it was ready to continue negotiations for new contracts with the Blue Network and NBC.

The ringside bulletins will be awaited with interest.

• • •

Tinted Toscas

Luigi Lucioni, the painter, writes pertinently to Virgil Thomson, of the Herald-Tribune, as follows (issue of Dec. 3):

"Dear Mr. Thomson:

"Now that the opera season is about to be launched I want to write to you about a matter which seems to me to be quite important, and I hope that you, as the important critic that you are, will try to do something about it in one of your columns, when you dedicate one to opera. The matter is the question of doing Tosca as a blonde. Perhaps it may sound silly, but it really is not. In the last year I have heard no less than three blonde Toscas. Grace Moore at the Metropolitan, Vivian della Chiesa and lately Frances Cassard at the City Center. I must say that I am getting just a little tired of blonde Toscas. Puccini definitely insists that 'E Bruna Floria, l'ardente amante mia.' Then when Tosca appears on the scene she is quite furious and jealous of the blonde woman he has painted as the Magdalen and asks him to please make her eyes black, because those blue eyes haunt her and deride her. Now all of this is not just accepted convention. It is a very important psychological part of the plot, and to appear as a blonde seems to me either stupidity or complete contempt of the script and an assumption that the audience just doesn't know anything. In the old days Jeritza began this absurd idea of appearing as a blonde and seemed to have created a sensation. But as we look back on her rather brief career at the Metropolitan we now realize that sensationalism was the keynote of her so-called art. Because she got away with it doesn't justify the younger generation of singers to try their whims. I am all for an original viewpoint in opera, and we certainly need new thoughts and ideas in the creation of accepted roles, but defying the wishes of the composer seems to me the wrong way to go about it. It may seem strange, but the minute I see a blonde entering the church in the first act of 'Tosca' I lose interest no matter how good the singing is. I get the impression of some spoiled diva wishing only to appear in smart evening gowns. Tosca should be a brunette, just as Otello should be a Moor and Aida an Ethiopian; and I think our young singers ought to be told this in case they don't know it."

"He says, 'the heck with this stuff! I want to be a turret gunner.'"

The plaint is in complete order and should receive the respectful attention of the various offending Toscas, and of the operatic stage directors. The latter's responsibility in such matters is inescapable and should be carried out inexorably. Too much laxity is often allowed at the Metropolitan, and leads to license, as when some of the star singers have left the stage at moments not designated in the libretto as exits, and merely because they think themselves too important to stand about silently while someone else has a lengthy solo.

In the case of Tosca, the text makes a specific demand that must be followed—even in these days when women frequently change the color of their hair with startling suddenness.

• • •

Confused Conductors

Quite a number of letters (too many to publish) commenting on our recent editorial called The Conductor's Problem, have reached this desk. His problem, it may be recalled, was the matter of displeasing a part of his audience by performing new American music. Some of them stay away, and from many who attend, come protesting letters. Our correspondents have divided views concerning the case. "Listeners have a right to their individual opinions, especially when they pay for tickets," "the minority should not decide for the majority," "if American music is not played publicly, how are concert-goers to judge its correct value?," "American compositions, by and large, are hardly of a quality to be juxtaposed with the three B's and other great masters," "the argument that 'composers must live' is pure bosh"—those are some divergent quotations from our letter-writers. We respectfully submit them to the conductors, and hope the differences of opinion will not add to their confusion.

• • •

A Snub for U. S. Music?

The English public, according to a London journal called Melody Maker (devoted to light music) is up in arms because the British Broadcasting Company refuses to put on programs by the visiting American bands which play for the Allied forces. Such music, the B. B. C. executives are quoted as saying, "is not acceptable". Melody Maker answers that they are afraid of the comparison between their own drab programs and those of the visitors. B. B. C. evidently does not know that the best of the American bands are made up of real virtuosi on their instruments and that many of the players at one time were members of symphony orchestras. British broadcasts in the main represent the extreme of conservatism—and sometimes of dullness.

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Sixty-Sixth Year
January 1, 1945

VARIATIONS: By Leonard Liebling

Never having heard Duke Ellington and his band, I went to their concert at the end of last month because several earnest persons had told me that he is the present most important transitional link between our popular and what is called our serious music.

I have come to think that in America the two kinds are touching each other at the edges, but that complete affiliation seems still a long way off. Ellington, to judge by what he offered on this occasion, is to my mind not hastening the union appreciably. He has melodic invention, chiefly of the "tune" kind; his harmonic scheme, agreeable always, has variety but hardly originality; his counterpoint and formsense are simple; his orchestration is intrinsically that of the jazz band.

Billy Strayhorn arranges Ellington's compositions most expertly, and therefore I do not know exactly to what extent the latter contributes workmanship. I am wondering whether he merely plays the original idea (melodic, harmonic, rhythmic) on the piano, and then has Strayhorn do the rest; or whether he takes part in the formalizing, development and orchestration, as Gershwin did when he collaborated on his Rhapsody with Rubin Goldmark and Ferde Grofé.

Whatever Ellington's process, the result is unfailingly pleasant and stimulative except when the brasses erupt in sustained outbursts, as is the mode of the moment in jazz orchestration. There was too much of that feature at the Ellington concert, as there was also of high-note trumpet shrieking, a la Harry James, and piercing wails of the clarinet. Those devices lose effect when too often employed. A true symphonic orchestrator would use them only sparingly to obtain special momentary character or atmosphere. Gershwin's Rhapsody and Concerto are illustrations in point. For that reason, and because there is logical development of the fundamental thematic ideas, those two works hold a place in the serious concert repertoire. Ellington's music has so far failed entrance there.

All such considerations aside, I enjoyed the concert for what it was, and I enjoyed the enjoyment of the vast audience. My fellow-Americans were getting their favorite kind of music, perfectly performed in ensemble, with remarkable individual stunts thrown in by the leading players—not improvised, as in jam sessions, but carefully planned and rehearsed. There were also especially intriguing moments when Ellington interspersed his conducting with tasteful bits of solo and obligato at the piano.

It was quite in keeping with the occasion that the pugilistic virtuoso, Joe Louis, occupied a box, and that Lauritz Melchior (wisely gone "popular" with a vengeance recently) formally presented Ellington with a portrait of himself done in oils, made a speech, and said, "Duke, some day you and I do an opera together, yes?" The audience cheered and stomped its approval.

• • •

Further thoughts about Ellington's music arose when one read the Times and Herald-Tribune of Dec. 19. The latter reported that the Ellington band edges farther and farther away from jazz; "most of what it plays now is symphonic in conception. . . . Now they are symphonic, and they delve into the realm of sonorous and harmonic experimentation." However, there is the Times, with this decision: "There are those who seek in Mr. Ellington's music a growing affinity between jazz and serious music. Actually, the unmistakable style and distinction of his work is based on and derived from the jazz idiom only and employs an instrumental technique utterly different from that of symphonic music."

• • •

On the 26th of November last, there was a performance of Charpentier's Louise at the Paris Opéra-Comique. For five francs you could buy a little brochure containing the story of the libretto, in English and French. A copy reaches me from an American who attended, and I am delighted to give you the English part of the brochure:

LOUISE

The action takes place among Parisian working people. After a short prelude, Louise a pretty girl, is listening to Julien, a young poet who speaks to her from his terrace. Louise's mother happens to surprise them. She is angry she will never give her child to such a 'boheme'. The father arrives, after the daily work it is supper time. He takes a seat, opens a letter and begins to read it, smiling silently. Louise knows it is the letter by which Julien asks to marry her. The mother does not want to hear about it, she says rudely she will never consent. The father though of a good nature agrees with her as usual. Louise is awfully sad, it is with tears full her eyes and a trembling voice that, as every day, she begins to read the newspaper to his father who listens to her while smoking his pipe near the table.

Now it is at daybreak, a crossing up to Montmartre, and then the arrival of the girls to their work. The boys, known as "bohèmes" accompany Julien and want to make Louise their Queen, their Muse, should she consent to follow Julien, even against her parents' will.

She is now as happy as could be in the little garden and seats upon her lover's knees. But the mother comes. Louise's father is badly ill, and asks to see his child.

In the last act, Louise stays at home between her wicked mother and her father who sometimes speaks to her tenderly. But she belongs to the man who possessed her and above all, she belongs to Paris, the great city of lights which voices come up to her as a call.

The father at last, lets her away, she leaves frightened and though awfully happy to Paris "gulf of love and terror".

• • •

Every year I like to look over the catalogue of new Winter books, and recommend those that suggest possible musical subjects. The present crop shapes up as follows:

Absent in the Spring—Stadium concerts.
They Shall Not Sleep—Tired business men.
Escape via Berlin—Bruno Walter.
The Time for Decision—Just before the music reviewers' deadlines.
The Gentleman from Massachusetts—Koussevitzky.
Prodigal Genius—Bach.
Little Coquette—Bidu Sayao as Manon.
For the Time Being—Wartime ban on the manufacture of pianos, radios, phonographs, brass instruments.
Strange Fruit—The twelve-tone scale.
An American Program—Where?
Try and Stop Me—Petrillo.
Left Hand, Right Hand—Pianists.
Small Fry—Messenger in Aida, Doctor in Traviata, Shepherd in Tristan, Sergeant in Bohême, Two Vassals in Götterdämmerung.
One Man's Meat—Falstaff.
The Green Years—Infant Prodigies.
Hard Facts—Grand Opera deficits.
Time Must Have a Stop—Pauses between symphony movements.
War Through the Ages—Opera conductors and opera stars.
Elegant Journey—First act of Tristan, and second act of Tales of Hoffmann.
Journey Through Chaos—Finding the tonality of some modern music.
The Steep Ascent—Siegfried climbing Brünnhilde's rock.
Can Do—Stokowski.
Sing For America—Lucy Monroe.
Brave Men—Standees through the Wagner Cycle.
An American Dilemma—Sinatra.
We Stood Alone—The Musical Courier's early championing of Wagner, Brahms, Strauss, Debussy, Stravinsky.
From Star to Star—Edward Johnson.
You the Jury—The public.
Angels Can't Do Better—Toscanini.
Survivor—Mendelssohn.
It Can't Happen Here Again—Recitals by bell-ringers and players on musical glasses.
A Century of Hero Worship—Verdi.
Silent Night—Tuesdays at the Metropolitan.
Crazy Like a Fox—Billy Rose.
The Outnumbered—American opera composers.
Double Trouble—Aida and Amneris.
Time for Each Other—Pons and Kostelanetz.
S. R. O.—Metropolitan Opera.
The Leaning Tower—Of Pinza.
What Is Music—Well, what is?

• • •

It was somewhat of a momentary shock to read Olin Downes' Times review of the recent Toscanini-NBC performance of Beethoven's Fidelio, and see the critic refer to the rescue of Florestan and the "heroic death" of Leonora, who saved him from execution. Fidelio is one of the few operas that ends happily, the final curtain finding Leonora in excellent health and spirits. It took only a bit of thought on my part to ascribe the slip to the typesetter and proofreader, who evidently allowed Downes' word "deed" to emerge as "death."

• • •

Not so easy to explain is the diversity of critical opinion on the subject of Patrice Munsel's singing of Lucia at the Metropolitan on Dec. 13. Next day the press criticisms led me to the conclusion that the young soprano has a large but small voice; voiced the E flats in tune and off pitch; is a surprisingly mature and hopelessly amateur singer; acted well and can't act; is and isn't musically gifted; gave the role of Lucia its emotional significance, and didn't. I would like to have a picture of the dazed Miss Munsel after she finished her reading of the reviews.

• • •

Tops, however, in critical ana, is the choice bit contributed to this department by Helen Bateman, of Buffalo, N. Y., who relays a sentence from a local daily, following a performance of Hindemith's Mathis der Maler: "If the awful discord resulting from each member of an orchestra playing whatever he pleases as loudly as possible, is music, then I'll take vanilla."

• • •

Maybe critics are part of that world in which, Bertrand Russell says, "the stupid are cocksure and the intelligent full of doubt."

• • •

That whirring sound is the making of myriads of records since the lifting of the Petrillo ban.

• • •

A Happy New Year, in all the keys.

MUSIC SEEKS A CURE FOR THE AFTERMATH OF WAR

Sigma Alpha Iota Adopts Post-War Plan To Play Part in World Rehabilitation

International Music Fund Established—Aid to War-Stricken Nations and Hospitalized Armed Forces Sponsored by Fraternity's Alumnae Members.

AN OASIS IN THE DESERT OF WAR.
An American Service Band plays in a London park. (Official U. S. War Department Photo).

Problems of the post-war period face every individual, but especially all who have endured the terrors of war at close hand. While it is perhaps premature to turn our faces away from the actual struggle, which requires every iota of our national effort, it is nevertheless true that far-sighted agencies everywhere are beginning to lay plans for the drastic adjustments that will be necessary when the world conflict ends. And the loyal club and fraternity women of America are already marshalling their very considerable and effective forces to help in coping with the vast need.

As an example, Sigma Alpha Iota, national professional music fraternity, whose members have for the past three years been loyally supporting the fraternity's Victory Program, is now turning its attention to the post-war period.

The plan, which is already in operation, is to create a fund known as the Sigma Alpha Iota International Music Fund, dedicated to post-war rehabilitation. The proceeds will be disbursed annually on a world-wide basis to aid war-stricken nations and peoples. This will be a permanent procedure, it is announced, so long as a need for it exists. It is to be Sigma Alpha Iota's specific part in post-war world rehabilitation, and it is being sponsored by the fraternity's Alumnae Chapters and Groups.

How the Plan Works

Each year the Alumnae Chapters will decide on the objective for that particular season. The first year's work will be to aid the hospitalized armed forces of our nation. In selecting this project to inaugurate the International Music Fund, the fraternity considered both the urgent need and the fact that this purpose could be carried out to some extent before final victory.

Simultaneously with the raising of the fund during this first year, the national committee in charge of the project will work directly with agencies authorized by the Government and the Army and Navy to carry on the work of reconditioning wounded men and women. So far as possible, this will be done through musical activities, but other phases of aid deemed necessary will not be overlooked.

The fraternity's Victory Program, which includes the purchase of war bonds and other features for the hastening of victory, will be continued without change.

Aims Discussed by Leaders

The question of post-war activity provided a major discussion during the conference of the Sigma Alpha Iota National Council and National Committee Chairmen, held in Chicago last summer. The plan outlined was submitted to the alumnae membership and immediately adopted.

The attitude with which Sigma Alpha Iota enters upon the huge task which its International Music Fund presents may be summed up in statements made by various members of the National Committee. Mrs. John B. Davison, national president of the fraternity, said: "This plan will, I believe, develop into the greatest single step forward from a truly altruistic point of view that Sigma Alpha Iota has yet taken. Our members will, I feel sure, view it—as we did in our recent conference—as a world project, altogether divorced from selfish interests. Thus it will express the fundamental purpose of our fraternity in its absolute purity of form."

Mrs. Julia Fuqua Ober, past president of the National Federation of Music Clubs and chapter honorary member of the fraternity, commented as follows:

"The specific project of an International Music Fund immediately grasps my interest. I felt somewhat like a voice crying in the wilderness for several years before December, 1941, as I went about the country begging for the development and portrayal of peacetime patriotism. It is easier to be patriotic in wartime, when difficulties arise otherwise. Our responsibility to the world and to our own country is during the days of peace, when foundations for religion, culture, beautiful living, lasting virtues must be established which make destruction, ugliness and loss of values impossible."

Christine Springston, faculty member of San Diego, Cal., State College, is another active proponent of the plan. "The suggested project," she said, "is so tremendously worth while as to command the enthusiastic and active support of each member of our fraternity."

When the Boys Return

Gertrude Evans, past president of Sigma Alpha Iota, who laid the groundwork for much of the organization's present scope and activity, felt so strongly about the need for post-war work of this sort that she addressed the following appeal to members:

"Twice in my lifetime I have seen our American boys go gallantly overseas to engage in bloody battles in an effort to make our world safe for the rest of us, and twice I have seen many of these boys come back hurt . . . in spirit and body. I feel strongly that it is time the rest of us began doing something ourselves to make our world safe. It's time we began to think of ourselves as citizens of the world rather than burying ourselves in the things which make up our personal sphere of experience—and do this during peacetime. . . . Surely the purpose back of the International Music Fund is a good and worthy cause."

Many Endorsements Received

Sigma Alpha Iota's present leaders state that "the establishment of this International Music Fund, like the Victory Program, will in no way interfere with or replace any of the necessary and splendid things which have been done by the fraternity for its own members or for the schools in which its chapters are located. Contributions to the fund are to be on a purely voluntary basis. Nevertheless the plan is being thoroughly organized and on a sound basis, and Sigma Alpha Iota's self-assigned part in a post-war world rehabilitation bids fair to add one more ray to the universal illumination of that time when 'the lights go on again all over the world.'"

Enthusiastic endorsements of the plan have also been received by the national president and others on the committee, from the chapters and members.

National Alumnae Projects Committee Named

Although the International Music Fund is being sponsored by the Alumnae members as a National Alumnae Project, the details of organization, conducting the necessary surveys with which to provide the Alumnae Chapters with sufficient information to guide them in their choice of specific objectives, and other details of management will be handled by a National Alumnae Projects Committee.

The following leaders in musical activities have already been appointed and accepted membership on this national committee: Gertrude Evans, past president of Sigma Alpha Iota, chairman; Julia Fuqua Ober, past president of the National Federation of Music Clubs, and a Chapter Honorary member of Sigma Alpha Iota; Mae Sheppard Saunders (Mrs. Oliver Saunders), past second vice-president of Sigma Alpha Iota and Dean of Women at the American Conservatory; Christine Springston, faculty member of the San Diego State College; Mrs. Morris Dunn Jackson, actively associated with the Women's National Radio Committee, New York; and of Sigma Alpha Iota's present officers, Mrs. John B. Davison, president; Mrs. D. D. Rasco, first vice-president; and Mrs. Frank Geimer, treasurer.

Province Secretaries Assist

Working with the national committee are the province alumnae secretaries of the fraternity. These are Mrs. A. F. Hutzel, Ann Arbor, Mich.; Mildred Brannon, Urbana, Ill.; Hazel Lloyd, Chicago, Ill.; Mrs. E. P. Ancona, Albuquerque, N. M.; Elaine Odegard, Grand Forks, N. D.; Marian Dierforff, Oklahoma City, Okla.; Mrs. W. C. Bergstrom, North Braddock, Pa.; Mrs. W. H. Hickerson, Long Beach, Calif., and Lucille Pierce, Miami, Fla.

JULIA FUQUA OBER,
Past President, N. F. M. C.

KATHLEEN DAVISON,
National Pres., S. A. I.

GERTRUDE EVANS,
Past President, S. A. I.

MAE S. SAUNDERS,
Past Nat. 2nd Vice-Pres.

EDNA HEBEL GEIMER
Treasurer. (Ross Photo)

LILLIAN JACKSON
(Atelier Von Behr Photo)

MARGUERITTA RASCO
1st. V.-Pres. (Ross Photo)

METROPOLITAN FORTNIGHT BRINGS NEW INTERPRETERS

Resnik and Kirk Both Sing Aida— Blanche Thebom in Debut as Fricka— Tourel Assumes Role of Adalgisa

JENNIE TOUREL
as Adalgisa in Norma.

A bit of backstage drama changed the cast of the Metropolitan's first Trovatore of the season and put Regina Reznik's debut about a week in advance of its scheduled date, when the young dramatic soprano was called on 24 hours' notice to take the role of Leonora on Dec. 6, in place of an indisposed colleague.

Miss Reznik, young in years, is an experienced artist, having sung here with the New Opera Company, in Mexico City, and elsewhere. Blessed with early vocal maturity, a natural flair for the stage and a magnetic personality, she met her first Metropolitan test—that of singing a taxing role—with great credit. Her voice was voluminous and clear, and though not entirely free from occasional tremolo, remarkably well produced, considering the nervousness inevitable on the occasion. Dramatically, she brought color, grace and nobility of line to her portrait of Verdi's heroine.

The other principals, none new to the cast, were Kurt Baum, a brilliant Manrico; Margaret Harshaw, who repeated her effective Azucena; and Leonard Warren, in good form as Count di Luna. Maxine Stellman, Virgilio Lazzari, Lodovico Oliviero and John Baker completed the voice assemblage, and Cesare Sodero was the skilful batonist. Chorus and ballet participated ably.

M. H. S.

Carmen With Djanel

Ever-popular Carmen returned to the boards Dec. 7, and the music exerted its customary charm, even though the performance was not up to the artistic level of previous hearings of the Bizet work at our opera house. Conductor Pelletier had an off-evening, with irregular tempos, some of them on the slow side, and his orchestra came up with rhythmical lapses and a number of strident moments.

Lily Djanel assumed the title part with her well established intelligence and art, even though other roles offer better vocal range and character for her tonal equipment. However, she missed none of the sensuousness of the music, and that is a highly important point in its singing. As an actress, Djanel emphasizes all the seductiveness and passion of the Sevillian siren. It is one of the outstanding delineations of the lyric theater. Raoul Jobin was a Don Jose of vibrant tone and fervent interpretation. His scenes admirably partnered Djanel's in ardor and verity. Nadine Conner has made her Micaela into a lofty achievement through lovely singing and sincere acting. Alexander Sved gave a dashing impersonation of the Toreador, and won a long round of applause after his chief song. Of the lesser roles, none was as well presented as that of Frasquita, by Thelma Votipka. Excellent dancing featured the second and last acts, and the consistently resourceful stage management of Désiré Defrere was another pleasure of the performance.

L. L.

REGINA RESNIK,
a new Metropolitan Santuzza.

Götterdämmerung Stirs

Götterdämmerung, on Dec. 8, was one of those rare occasions that can truly be called magnificent. Orchestra, soloists, conductor, and the ensemble worked together in perfect accord. Melchior was vocally in every way at his best, singing a high C of immaculate beauty in the last scene. His knowledge of when to economize with voice and when to let go is admirable. Here is a mature, intelligent master of his art. Equally impressive was Helen Traubel as Brünnhilde. Her voice stands the strain of this immense part effortlessly, and her acting has improved to such a degree that there is very little one could still desire.

Emanuel List, pinch-hitting for the indisposed Alexander Kipnis, did an impressive and gripping Hagen, vocally and in action. Astrid Varnay and Herbert Janssen were the other members of the Gibichung family, the former looking beautiful and vocalizing with consistent charm. Kerstin Thorborg was Waltraute, making her scene with Brünnhilde one of the high spots of the performance.

Particular praise must go to the ensemble of the Norns and Rhine Daughters and the chorus of the vassals, who all sang with devotion and precision. The master mind of the performance was George Szell, who proves more and more to be one of the guiding masters of the Metropolitan giving his conducting the stamp of sovereign personality. It was an evening not to be soon forgotten.

H. W. L.

Sayao in Traviata

Bidu Sayao and Charles Kullman, the romantic young pair of La Traviata on Dec. 11, made the roles plausible in appearance and action. Their singing had sentiment and style, although both suffered occasional lapses from pitch. Miss Sayao was better in the later lyrical parts than in the coloratura passages of the first act. Lawrence Tibbett's intonation had no waverings and the distinction of his singing and impersonation was on a par with the best traditions of the role of the elder Germont. Hackneyed as the Di Provenza aria is, Tibbett gave it new eloquence with a delivery as faultless as it was moving. He received ovational applause. Sodero conducted with accurate knowledge of tempi and due dynamic regard for the singers. Monna Montes, Alexis Dolinoff and Leon Varkas furnished artistic ballet episodes in Act III.

L. L.

Munsel Sings First Lucia

It is always pleasant in the case of a new young singer to be able to extend praise, and this anticipation moved the present reviewer when he went to hear Patrice Munsel sing the role of Lucia for the first time on the local stage on Dec. 13. It is the more disappointing, therefore, to have to report that the debut was not wholly successful artistically, even though Miss Munsel showed some surface abilities. They consisted of a certain degree of vocal dexterity and some agreeable tones in the middle register. In the higher reaches they became attenuated and not too securely placed. The scales had speed but often were slurred. The trill was good. Nearly all the effort rested on technical showiness. Despite his copious ornamentation, Donizetti properly made the Lucia role an emotionally tragic one, and that was the element conspicuously lacking in the singing. It was absent also in the static and unsuggestive impersonation, even though Miss Munsel projected the role with much assurance. The Mad Scene was roundly applauded, as it always is, when done without mishaps. All in all, the impression remained that here is a youthful singer of positive promise, who with further training and experience should develop into a worthwhile artist.

Jan Peerce was not in his best voice as Edgardo, but that did not mar the beauty of his phrasing and the sincere feeling with which he invested every measure. Leonard Warren (Ashton) sang fluently and warmly, and acted with kindling passion. Moscona (Raimondo) also did a thoroughly artistic job. Thelma Votipka (Alisa) furnished her usual colorful and intelligent contribution. In the role of Arturo, Richard Manning's thin tenor voice suffered through comparison with the more robust utterances of his colleagues. Sodero, customarily at home in Italian opera, this time gave an uncommunicative reading of the score, and allowed looseness and noise in the ensemble.

L. L.

RICHARD MANNING
as Beppe in Pagliacci.

BLANCHE THEBOM
as Fricka. (Alfredo Valente Photo).

Blanche Thebom in Striking Debut as Fricka

Of paramount interest in the Walkuere performance of Dec. 14 was the New York operatic debut of Blanche Thebom, who sang the role of Fricka. She had been heard with the Metropolitan company earlier in the season, when she sang in Philadelphia as Brangaene in Tristan and Isolde. Previously, Miss Thebom was known in the metropolis only as a concert artist, with a recital last autumn that won enthusiastic critical approval.

It may be said without any reservation that the newcomer triumphed completely as Fricka, one of the most difficult roles in the Wagnerian repertoire. Magnitude of tone was tempered with lovely emission that never resorted, in wide range, to force or musical exaggeration. Miss Thebom invested every word of the text with dramatic eloquence carrying entire conviction. In action she was classically correct, authoritative in bearing and expression. Her handsome features, regal deportment, and incisive gestures gave a veristic portrait of the commanding Fricka, but Miss Thebom made her less shrewish and more hurt in dignity than has been the case with some other interpreters of the role. The audience extended a real ovation to the debutant.

Traubel repeated her fine delineation of Brünnhilde, warmly and brilliantly sung. Melchior was the Siegmund, with tenor tones of impressive power and vibrancy used with his best mastery. Kipnis gave a compelling version of Hunding, sharply etched and mean-

ingfully vocalized. Herbert Janssen's Wotan was a well-rounded, majestic assumption. Rose Bampton lent lovely sound to the Sieglinde music and made the character appropriately sympathetic. Paul Breisach led the orchestra understandingly, and with firm control of the ensemble. L. L.

A special performance of Aida on the afternoon of Dec. 15, given for the Metropolitan Opera Guild and an audience of children from 80 public, private and parochial schools, presented Regina Resnik in her first assumption of the title role. Others in the cast were: Arthur Carron, Rhadames; Kerstin Thorborg, Amneris; Francesco Valentino, Amonasro; Nicola Moscona, Ramfis; Philip Whitfield, the King; Maxine Stellman, Priestess; and Lodovico Oliviero, Messenger. Emil Cooper conducted. The press was not invited to review this performance, and comment on Miss Resnik's performance must await a repetition in the regular series.

Tourel Sings First Adalgisa

The Metropolitan's first Norma of the season, on Dec. 15, was generally of superior vocal quality. The feature was Jennie Tourel's first assumption on that stage of the role of Adalgisa, which she sang and acted with taste, musicianship, smooth command of tone, and distinction. Her voice blended particularly well with that of Zinka Milanov, who sang the title role with beautiful tone, encompassing her opening scene and other solos well, and giving dignity of enactment. This was one of her most successful performances to date. There was also a generally high level of singing from Frederick Jagel, the Pollione, and Norman Cordon, the Oroveso. The supporting roles of Clotilde and Flavio were acceptably sung by Votipka and dePaolis. The chorus fulfilled its assignment capably, and the orchestra under Cesare Sodero played the tuneful old score with broad tone and rhythmic delicacy. The stage direction was under Lothar Wallerstein. R. M. K.

The matinee performance of Faust on Dec. 18 was given with the same cast as that on the initial night of the

Kirk as Aida

Florence Kirk's first Aida was the feature of the Dec. 16 performance of the Verdi opera. The soprano presented the part of the captive princess capably from the dramatic angle. For the most part, her voice was clear and well produced, although she was inaudible at times, due to the over-zealous orchestra. Kurt Baum was the Rhadames, giving a good account of the exacting role. Margaret Harshaw was a tonally effective Amueris, although her costume detracted somewhat from the glamor of the part. The sonorous and familiar Amonasro was Leonard Warren, to whom this critic would award the evening's vocal honors. Nicola Moscona and Philip Whitfield were the Priest and the King, respectivelv, with Richard Manning and Maxine Stellman completing the list. Emil Cooper conducted. The incidental dances were colorful and enjoyable. M. H. S.

Metropolitan Revives Lohengrin

The revival of Lohengrin at the Metropolitan after a season's absence took place on Dec. 20, with Helen Traubel singing her first Elsa. The cast also included Kerstin Thorborg, Lauritz Melchior, Alexander Sved, Norman Cordon and others, and was conducted as guest by Erich Leinsdorf, with Lothar Wallerstein as stage director. A review of the performance will be published Jan. 15.

Don Pasquale Sung at Juilliard

Donizetti's comic opera, Don Pasquale, was sung in English by the Opera Department of the Juilliard School of Music in four performances at the Juilliard Concert Hall on the evenings of Dec. 8, 9, 11 and 12. Edgar Schenkman conducted a spirited performance with the school orchestra assisting. The entire production was the work of the institution's various departments, with scenery done by pupils under the direction of Frederick Kiesler, and the stage direction and makeup in charge of Alfredo Valenti.

The English version used was for the most part apt and understandable, although the recitatives at times sounded a bit awkward with the more unwieldy vernacular. Especial credit, in the opening performance, went to Annette Burford, of Oklahoma City, a comely and vocally gifted soprano, who sang the important role of Norina with much charm and comic ability. Henry Clarke, of Aurora, Ill., showed strong character acting ability as Pasquale, and gave real pathos as well as unction to his vocal portrayal. William Everett, of Atlanta, Ga., scored with a smooth high lyric tenor in the role of Ernesto. Fred Rogosin, of Dorchester, Mass., was a suave and vocally adept Malatesta. Robert Young, of Union, Ky., was the Notary. The second act scene of the marriage compact and later one of Norina's departure for the theatre were particularly well done. The alternating cast included Genevieve Warner, Amsterdam, N. Y., Norina; and Theodore Salvo, New York, as Ernesto. R. M. K.

MARKING PEARL HARBOR DAY.

Vivian Della Chiesa rings the bells at the Little Church Around the Corner, New York, to commemorate the anniversary. Miss Della Chiesa, who was one of three in the entertainment field to receive a citation from the Secretary of the Treasury for her contribution to the Fifth War Loan Drive, was asked by Dr. Randolph Ray, rector, to toll the Church's famous bells "in solemn tribute to the men and women who have freely given their lives in the cause of victory." (Metropolitan Photo Service).

Detroit Symphony Sells $2,000,000 in Bonds

By AUGUST MAEKELBERGHE

DETROIT, MICH.—After twelve weeks of strenuous work, playing two main concerts per week, one of them broadcast on a coast-to-coast network and rebroadcast to all armed forces, a concert in an army camp, a war bond concert raising over $2,000,000 and a session for Victor Red Seal records, the 110 musicians of the Detroit Symphony had a well deserved Christmas vacation from Dc. 18 to 26. Karl Krueger, the conductor, spent his vacation in New York. When the concerts resumed on Dec. 28, the guest artists were to be the duo-pianists Pierre Luboshutz and Genia Nemenoff.

The concerts during the previous four weeks were anything but dull. Despite the auditorium's seating capacity of 5,000, the SRO sign had to be put up on several occasions. To this writer, at least three concerts stand out. No. 1 undoubtedly was the Fritz Kreisler appearance when seats were put in the orchestra pit and people actually disputed over SRO tickets. When Kreisler appeared on the stage the audience rose in tribute, and the same ovation was paid him at the end of Beethoven's Violin Concerto.

Arrau Impresses

The second outstanding concert was that when Claudio Arrau played the Chopin Concerto in E Minor. One seldom hears such scintillating playing. Arrau's technique is such that one is never conscious of his technical skill. On this evening, Mr. Krueger gave a wellnigh flawless performance of the Chausson Symphony in B flat. Last year the orchestra also had played this work, and the difference simply was breathtaking. This is not merely a question of the greater number of players, but of assiduous rehearsals, hard work, discipline and the sterling musicianship of Mr. Krueger and his musicians. (New Yorkers, incidentally, will have an opportunity to hear this fine orchestra on Jan. 30 at Carnegie Hall.)

The third main concert was that of Dec. 9, when Dorothy Maynor, soprano, appeared. The hall was not quite filled, but this was the absentees' loss. Miss Maynor sang with her heart and soul works by Grieg, Strauss, Mozart, Schubert, Brahms, and an unaccompanied spiritual. In this, she evidently reached the souls of some Negro listeners in the audience for one of them was heard to murmur: "Amen, Lord."

Britten Serenade Is Novelty

These were the outstanding evenings. Does that mean that others were less good? By no means! This listener has seldom heard the precision of performance in the Eroica Symphony as played on Dec. 7, although he still questions the tempo in the second movement following the fugal passage. It will always seem to him too fast.

One would also like to rehear the Britten Serenade, Opus 31, for tenor horn and strings as sung by Hardesty Johnson, with Francis Hellstein playing the horn. This composition is tremendously interesting and difficult. Mr. Johnson did an excellent job. It is an ungrateful work to present for a first hearing to an audience as heterogeneous as that in Detroit; nevertheless the singer was recalled five times.

The first half of the Symphony season concluded with five performances of Hurok's Ballet Theatre on Dec. 14, 15, 16 and 17. The star dancers included Nana Gollner, Nora Kaye, Hugh Laing, Lucia Chase and Tamara Toumanova.

Charles Frederick Morse directed the Orpheus Club of Deroit at the Scottish Rite Cathedral in the opening concert of the Club's 45th season. Melvin Zeidler was at the organ and Robert F. Delaney at the piano.

Alec Templeton returned to Masonic temple for another of his well attended concerts. The program ranged from Bach and Scarlatti to Templeton.

The Detroit Music Guild gave its second subscription concert at the Detroit Institute of Arts. The artists presented were Katja Andy, pianist, and Jascha Schwarzman, cellist. The program included works by Beethoven, Debussy, Brahms and Hindemith.

St. Louis Soloists Score Brilliantly

ST. LOUIS, MO.—Devotees of the piano had their inning during the past month. Four concert pairs of the St. Louis Symphony Orchestra introduced pianists as assisting artists, Witold Malcuzynski, Alexander Uninskv and Edith Schiller appeared for the first time, and William Kapell made his third welcome visit. Malcuzynski's performance of Chopin's F minor concerto was a fine portrayal of the great Pole's exquisite romanticism. Uninsky provided a welcome departure from the hackneyed concerto repertoire by giving a brilliant and stimulating performance of Prokofieff's third concerto. Both artists were unstintingly acclaimed and granted additional solo numbers. Kapell essayed Rachmaninoff's third concerto and surmounted its many taxing details with power, digital dexterity and excellent musical taste. He, too, was persuaded to add several extras. Edith Schiller, wife of the orchestra's concertmaster, Harry Farbman, chose the romantic Schumann concerto, which she performed with fine skill.

The orchestra, under Vladimir Golschmann's discerning direction, gave these artists the utmost in collaboration. Among the orchestral works given first performances during the month were Harold Byrns' orchestration of a Scarlatti suite for string orchestra; Ernest Ansermet's setting of Debussy's Epigraphes Antiques; Milhaud's Introduction and Funeral March and Karol Rathaus' Polonaise Symphonique. These in addition to many of the well seasoned classics of Beethoven, Brahms, Strauss and others were combined in programs that invariably had the proper interest and balance.

During Mr. Golschmann's absence one concert pair was directed by the assistant conductor, Harry Farbman, who programmed two works heard here for the first time—Paul Creston's Symphony No. 1, and Grieg's Holberg Suite. The former work interested by its original rhythmic patterns, while the latter, in classic style, has certain melodic charm but can hardly be termed important music. Enesco's Roumanian Rhapsody closed the program.

A special concert which drew a capacity audience was the combination of the Symphony Orchestra conducted by André Kostelanetz with Lily Pons as soloist. Miss Pons regaled her listeners with four of her most famous coloratura arias and added numerous encores. Her charm of voice as well as appearance captivated all comers. Kostelanetz, who has made frequent appearances with this orchestra, garnered his share of acclaim with performances of Prokofieff's Classical Symphony, Ravel's Bolero, and Tchaikovsky's Romeo and Juliet Overture-Fantasia.

Zino Francescatti appeared in a brilliant violin recital under Civic Music League auspices and made a deep impression on the more than capacity audience. With Emanuel Bay as his intelligent collaborator, he played sonatas by Bach, Brahms and Debussy, the Bach Chaconne and a group of lighter works.

Marian Anderson made her annual appearance before a crowded house, the concert being sponsored by Entertainment Enterprises. She is still supreme in her art, as is proven by the masses that clamor for seats whenever her appearance is announced. O. C.

Senate Passes Bill Outlawing School Orchestra Air Ban

WASHINGTON, D. C.—The United States Senate before taking its recess, unanimously passed the measure introduced by Senator Vandenberg to forbid the banning of school orchestras from broadcast programs.

LATIN AMERICA

By CEIÇÃO DE BARROS BARRETO

RIO DE JANEIRO.—The season's concerts are still going on, despite the approach of summer below the equator. At the Municipal Theatre, the Brazilian Symphony Orchestra gave an all-Tchaikovsky concert which comprised the Pathetique Symphony, Concerto for violin and orchestra, and Nutcracker Suite. Eugen Szenkar's reading of the highly romantic Pathetique was greatly exciting, with a finical use of tone, color and dynamics and the orchestra responded notably well. Public enthusiasm was high, with a demonstration at its conclusion. The Concerto had as soloist the Brazilian violinist, Oscar Borgeth, who gave a scintillant treatment of all the effective passages and cadenzas. The charming Canzonetta was displayed in purity of tone and exquisite finesse, although the orchestra sounded sometimes too loud.

New Mignone Score

The next concert by the Brazilian Symphony included Francisco Mignone's Festas das Igrejas, a first audition in Rio. This work, inspired by the traditional Brazilian church festivities, features in characteristic rhythms and melodies various aspects of those popular events in different States of Brazil, such as Bahia, Minas, Rio, and Sao Paulo. At the beginning, the music pictures the church of St. Francisco da Bahia, mingling children's tunes with plainsong and ringing of bells. Then follows the church of Ouro Preto, in Minas, where African rhythms prevail. Then comes the Outeirinho da Gloria, in Rio, where among the palm-trees the melodious "*modinha*" rises to the white church on the top of the mountain. At the end, the Sanctuary of Apparecida, in São Paulo, is described, with people coming from all over the country to praise the patroness of Brazil, Nossa Senhora da Apparecida.

Mignone's symphonic poem offers eloquent pages skillfully orchestrated, in which we often find the author of Congada, Tango, and Valsas de Edquina. Szenkar made all the colorful music sound inspiring, and the orchestra responded sympathetically, to the great pleasure of the audience greeting Mignone's work with enthusiasm. The composer was present and took several bows.

Beethoven Cycle Opens

Completing its annual season, the Brazilian Symphony Orchestra is offering a cycle of Beethoven's Symphonies, conducted by Szenkar. These are favorites of the public, as was proved once more by the huge attendance at the first concert. Szenkar gave a very satisfactory reading of the First Symphony, with beauty of phrasing and precision, though the third movement, played in a *troppo vivace* tempo, lacked in cleanness of details. The Third Symphony was not given with the same standard displayed by the orchestra in other performances. The conductor tried to deliver his best effort, but the reading was rather dull. The audience, however, was very cordial.

Recitals

At the National School of Music, the young Polish violinist, Henryk Szeryng, gave a recital before a capacity audience, including Vivaldi's Concerto in D major, Handel's Sonata in F major, Bach's Sonata No. 1 in G minor, for violin solo, and a group of short pieces by Wieniawski, Sarasate, Mignone, and Novacek. The steadily growing art of Henryk Szeryng was in evidence through all his performance given in a notable technical skill, luscious tone and aristicratic style. An encore was a well performed Tango Caprichoso of the Brazilian composer Francisco Braga. Francisco Mignone provided the accompaniments.

At the Brazilian Press Association, the cellist Aldo Parisot was heard in a recital sponsored by the Pro-Youth Association. His program listed works of Mozart-Beethoven, Granados-Casals, Faure, Glazounoff, and Gaspar Cassado. The young cellist's musicianship and artistic feeling were in evidence in all the numbers performed. Maria Amerlia Rezende Martins gave good pianistic support.

In his recital at the Brazilian Press Association, Rene Talba, tenor, offered a very interesting program including songs of several countries in their original idioms, besides a group of classics and romantics, and two pieces composed by Mr. Talba. The vocalist disclosed a clear diction and his resources met a responsive audience. Bertha Leno Velloso played the accompaniments.

At the National School of Music, in a cycle of Beethoven's Sonatas, a student pianist, Alcidia Perez Pia, played Beethoven's Sonata Op. 10 No. 2. Miss Perez Pia showed a notable improvement in style and technical equipment, and her interpretation was very satisfactory. A large audience cheered the young pianist.

Radio Hearing

Olga Praguer Coelho was heard in a broadcast recital of songs, including music from Brazil and Cuba. Mme. Praguer Coelho displayed a voice of rich quality and neat enunciation. But her interpretation often lacked in sense of dynamics and phrasing. Some of the songs were sung to her own guitar accompaniment, and her arrangement of Villa-Lobos's Xango was especially noteworthy.

The group "Musica Viva" broadcast a recital of H. J. Koellreuter's compositions. A Sonata for flute and piano, written in 1937, played by Mr. Koellreuter, with Geny Marcondes at the piano, begins with a lovely Pastorale. Some of Debussy's influence is heard in this work. In a more personal style are the short pieces which completed the program. Composed this year to lyrics of Brazilian poets, the four songs, Pueblo, Poema, A tards, and Epigrama, are written in a rather monosyllabic and atonal system. They are very interesting and effective, and had a careful interpretation by Hilda Sinek, the vocalist, and Marcondes as accompanist.

Tagliaferro Plays With Orchestra

The Radio Globo launched its broadcasts with a concert at the Municipal Theatre, performed by the pianist Magdalena Tagliaferro and the Brazilian Symphony. A packed house attended the concert, the first half a piano recital including Mozart's Sonata in D major, a group of Chopin, Debussy's Clair de Lune and Feux d'Artifice, an excerpt from De Falla's La vida breve, Villa-Lobos' Seresteiras, and Mignone's Dansa dos Botocudos. Schumann's Concerto for piano and orchestra, Weber's Ouverture to Oberon, and Nepomuceno's Suite Brasileira closed the program. Mme. Tagliaferro and the orchestra gave quite satisfactory rendition of all the program and won a great ovation from the audience.

On the next evening, the violinist, Henryk Szeryng, performed works of Sarasate, Zarzicki and Mignone, finely presented.

Villa-Lobos Awarded Degree

LOS ANGELES.—An honorary Doctorate of Laws was conferred on Heitor Villa-Lobos, Brazilian composer, by Occidental College on Nov. 21, when he arrived in this city to appear as guest conductor with the Janssen Symphony Orchestra. Werner Janssen, conductor of the orchestra, spoke on the work of the composer. The London String Quartet played his third Quartet, and the Glee Clubs of the college sang his Canão de Saudade. A number of prominent musicians attended the ceremony.

TWO MILLION DOLLAR CHORUS.

$2,000,000 worth of vocal and instrumental talent sing "Happy Birthday to You" to Lawrence Evans, head of Lawrence Evans Concert Management and vice president of Columbia Concerts Inc., at a surprise birthday luncheon given on Dec. 19 by artists under his management at the Lotos Club, New York. His fellow executives and the sales force of the corporation also attended. Almost all the artists managed by Mr. Evans were able to be present, including Helen Jepson and Rose Bampton (hostesses), Walter Cassel, Nadine Conner, Dalies Frantz, Igor Gorin, Nino Martini, Dorothy Maynor, Yehudi Menuhin, Mona Paulee, Zadel Skolovsky, James Melton and Helen Traubel. Messages were received from Risë Stevens and Josephine Tuminia, who were out of town, and from Pvt. John Tyers. (Photo by Ben Greenhaus).

Mexico City Forces Led By Horenstein

By VERNA CARLETON MILLAN

MEXICO CITY.—Jascha Horenstein flew down to this city on Dec. 6 in order to direct a Festival of Russian Music at the Palace of Fine Arts, organized by the new Mexican-Russian Institute of Cultural Exchange. Brilliant in every way, the concert will long remain in the memory as a fitting highlight to crown the 1944 concert season.

The program opened with Prokofieff's lilting Classic Symphony, played by the Philharmonic Orchestra, with a crisp, gay feeling. The number that followed was a new violin Concerto. No. 1, Op. 31, by Jacob Kostakowsky, the Russian composer who has lived in Mexico for the past twenty years. This concerto was awarded first prize for Mexico by the Pan-American Union of Washington in 1942, but it was not until the other night that a Mexican audience heard the work played for the first time.

Kostakowsky Concerto Premiered

Soloist of the evening was Ricardo Odnoposoff, the young violinist who has had so much success in Mexico in the past year. The Kostakowsky Concerto could not have had a more sympathetic interpreter. The opening movement, a *Preludio* of strange, bizarre rhythms, gives way to a moving *Andante espressivo*, illuminated by flashes of ironic melody, as though the composer wished to shatter the conventional concerto form. The final *Andante fuocoso* is a powerful, compelling movement, stamped with unusual originality.

Despite his years of residence in this country, Kostakowsky, as a composer, shows no trace of Latin influence. Neither, for that matter, is he related to any of the new school of Soviet composers. Unique in his way, a careful, studious craftsman, Kostakowsky speaks a language authentically his own.

We have not heard a better interpretation than that which Horenstein gave to Shostakovitch's First Symphony on the second half of the program. From beginning to end it emerged, as the composer had visualized it, a light, frothy and truly delicious satire. In the Tchaikovsky Concerto, Odnoposoff again claimed honors with his soaring, birdlike tone and complete maestry of the bow.

Once again, Horenstein proved himself one of the finest and most popular orchestral directors that Mexico has welcomed in many years. He was called back repeatedly by his cheering audience.

Chamber Music of Mexico

The organization "Chamber Music of Mexico" has just finished its first year of activity. Formed at the beginning of 1944 with the object of stimulating concerts devoted to chamber music, this society presented twelve recitals in the Sala Beethoven of the Hotel Reforma. Among the artists who have collaborated in these programs are Irma Gonzalez, Maria Bonilla, Josefina Aguilar and Ernestina Perea, singers; Imre Hartman, Smilovits and Roth from the New Lener Quartet; Aurelio Fuentes and Higinio Rubalcava, violinists; Miguel Bernal Jimenez and Jesus Estrada, organists; Esperanza Cruz, Carmela Castillo Betancourt, Salvador Ordonez Ochoa, Carlos del Castillo, Juan D. Tercero, pianists, and many others.

While not a commercial venture, this organization hopes in the coming year to expand its activities and give many young Mexican artists, interested in chamber music, an opportunity to appear before the public. The success of this first year, therefore, has been unusually stimulating. V. C. M.

Still Wins $1,000 Cincinnati Symphony Prize

CINCINNATI.—William Grant Still has been awarded the $1,000 war bond offered as a prize for a jubilee overture marking the Cincinnati Symphony's 50th anniversary. His Festive Overture will be given its world premiere by the orchestra on Jan. 19 and 20. Judges were Eugene Goossens, Pierre Monteux and Deems Taylor; 38 other scores were submitted.

NEW YORK CONCERTS: ORCHESTRAS IN VISITS

The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky, introduced itself to New York with a concert at Carnegie Hall, Dec. 6. It is a well-disciplined body, following its conductor with complete devotion and full understanding of his intentions. The program of contemporary and classical music was led to conspicuous success by Sevitzky.

Berlioz's Roman Carnival Overture brought out all the theatrical effects of this early score of the French master. The climaxes were built up carefully and effectively. Haydn's Symphony in D major, Opus 73, had atmospheric precision and animation in the playing. The first New York performance of Lionel Barrymore's Preludium and Fugue, commissioned by Sevitzky for the orchestra's opening concert, is the effort of one who has successfully studied counterpoint and who, besides knowing his Bach well, apparently has a predilection for the scores of Richard Strauss. The preludium is rather theatrically built piece, constructed as a double fugue with impressive climactic effects.

The evening closed with a performance of Shostakovich's Symphony No. 5, which showed the orchestra from its most advantageous side, with good balance and variety of tone. Especially effective was the playing of the Scherzo, somewhat slower than usual. Sevitzky has at his disposal, a sensitive and pliable instrument which he uses with all the finesse of an artist. Enthusiasm ran high at this concert.

Philharmonic in Tchaikovsky

A Tchaikovsky program by the Philharmonic, under Rodzinski, Carnegie Hall, Dec. 7, opened with the Mozartiana Suite, Op. 61, No. 4. The work uses little known Mozart melodies, including a Gigue and Menuet, Liszt's transcription of the former's motet, Ave Verum, and the theme and variations by Mozart, Unser dummer Pöbel meint, from Gluck's Der Pilger von Mecca. The effect of the genial melodies, suavely orchestrated, is musically slight though of popular appeal.

Isaac Stern, 23-year-old American artist, who played the Violin Concerto, was heard with the orchestra in the Sibelius concerto last August. He has a broad, sensuous tone, nimble technic, unerring musicianship and taste. His reception was exuberant.

Rodzinski's men played with alert response to their leader, with a large degree of orchestral color and dramatic vividness. The closing work was the Pathétique Symphony. There were repeated recalls for the conductor.

Istomin Scores in Beethoven Concerto

The program of the Philharmonic on Sunday afternoon, Dec. 10, brought performances of Beethoven's Egmont Overture, the Piano Concerto No. 4, and Debussy's La Mer. The admirable young pianist Eugene Istomin gave a remarkable performance of the concerto, exceptional not only for technical perfection but also for thorough musicianship, a perfection suggesting a virtuoso of like maturity. The orchestra, under Rodzinski, furnished excellent accompaniment. The concert closed with a performance of Debussy's La Mer, and since the program was so short, Mr. Rodzinski added the third movement of Tchaikovsky's Sixth Symphony, which had been played by this orchestra on the previous Thursday night.

Arrau With Philadelphians

The Philadelphia Orchestra, Eugene Ormandy conducting, provided an interesting evening on Dec. 12, at Carnegie. The perfection with which this orchestra performs is long since acknowledged, and if there is any reservation, it is that sometimes the rendition may be too polished and too smooth. This appeared to happen in the reading of Strauss's Till Eulenspiegel. The rogue appeared to be a harlequin, and behaved so properly that the spontaneity of this masterpiece sometimes seemed to be endangered by a too intellectualized approach. His merry pranks became well-planned plots of a sophisticated jester.

A delightful presentation of Prokofieff's ballet suite, Chout (Buffoon) made it interesting to note how the early Prokofieff has developed into his present mastery. The music he wrote in 1915 is much in the vein of what in Central Europe was called "cultural bolshevism," and in bolshevist Russia, "bourgeois." The Prokofieff of today certainly employs a less aggressive and simpler kind of writing.

Claudio Arrau played Chopin's E minor piano concerto. His conception of the work, done with flawless mechanism, appeared to be intentionally rather detached and seemingly avoided everything which could be called sentimental. The work gained in clarity, but lost in atmosphere. However, the performance was thrilling, and the accompaniment which Ormandy and the orchestra gave to the pianist, admirable. Haydn's "Military" Symphony in G major was given an immaculate interpretation.

H. W. L.

Szell Leads Philharmonic

George Szell headed the Philharmonic on Dec. 15, 16, and 17. His program consisted of Weber's Overture to Oberon, Beethoven's Eroica (on Dec. 15 and 16), Smetana's The Moldau and Strauss's Till Eulenspiegel. On Dec. 17, the Eroica was replaced by Tchaikovsky's violin concerto played by Erica Morini.

Weber was done with all the dramatic impact characteristic of the piece; and the brilliantly performing orchestra followed its inspiring leader with deep attention and devotion. The Moldau was interpreted with all the finesse and force for which the music asks. It was remarkable how Szell built up to the dramatic climax and then led back to its lyric epilogue. His version of Eulenspiegel is a classic of esprit and humor.

Szell's reading of the Eroica stresses, to a great extent, the classic in Beethoven, almost eliminating the romantic elements. It stands out like a majestic Grecian temple in memorable clarity and beauty.

Erica Morini must be ranked among the foremost violinists of our time. Her shining tone, flawless technique and phrasing, and complete musicianship are convincingly beautiful. The concerto never has been done here more perfectly. Szell's orchestral support was outstanding, he and the soloist achieving unity seldom reached in concert halls. They not only played the work together, but played together with the work, and the wealth of enchanting details which was unveiled made for a happy experience.

H. W. L.

Dixon Introduces Youth Orchestra

The American Youth Orchestra, newly founded, gave its first concert at Carnegie Hall, Dec. 16, under Dean Dixon.

Dixon proved an inspiring leader, and the whole atmosphere was one of high expectation amply fulfilled. One had the feeling that every member of the orchestra played with utmost enthusiasm, and the enjoyment of the players came over the footlights and communicated itself to the audience.

Beethoven's seventh symphony opened the evening, and even where one didn't agree with certain details, one had to admire the enlivening gusto with which the work was performed. The Suite Dansante, by Nicolas Rakov, which had its first New York performance, is a pleasant composition not posing any problems, but showing the orchestra to best advantage.

Vivian Rivkin, excellently accompanied by the orchestra, played Mozart's piano concerto in E flat. Her pearly technique and clean cut delivery of the work made for impressive achievement, if one would have liked to miss certain mannerisms. The concert came to a close with a performance of Richard Mohaupt's Townpiper Music, also a first performance. This is the work of a first-rate musician who does not write any experimental matter, but music highly effective and at the same time original, despite slight influences by Strauss, Debussy, and DeFalla.

H. W. L.

Stokowski in Yule List

Leopold Stokowski and his New York City Symphony greeted the Yuletime, on Dec. 18, with a program devoted to compositions reflecting the Christmas spirit.

Opening with Aaron Copland's Fanfare for the Common Man, scored for brass and percussion, one of a series written by American composers as a tribute to the various military services and Allied nations in this war, Stokowski continued with his own orchestration of Russian Christmas Music. Here he has set a traditional melody for strings, woodwinds, and brasses, richly contrasted. The program continued with a Siciliano, Variations and Finale, for two orchestras and string instruments, from a Suite in G minor by Purcell, and which Greissle transcribed. Stokowski drew color and warmth from his string section and again proved his mastery in educating his players into an expressive instrument.

The Shepherds' Music, from the Christmas Oratorio by Bach, exquisitely played, again showed the orchestra to fine advantage. Then followed Vivaldi's Concerto Grosso in D minor, also reorchestrated by Stokowski. One might discuss whether the orchestration is in proper style, but one cannot doubt the effectiveness of Stokowski's version. Nikolai Berezowsky's Christmas Festival Overture, first heard here last season with the Philharmonic, charmed again with its simple but effective music. Excerpts from Rimsky-Korsakoff's opera Christmas Eve closed the bill atmospherically. The hearty applause of the audience was answered by Stokowski and the orchestra with Bach's chorale-prelude, Come, Sweet Death, in Stokowski's orchestration.

H. W. L.

DR. HANS KINDLER

conducted the National Symphony Orchestra of Washington, D. C., in a special concert at the Metropolitan Opera House on Dec. 5, under the auspices of the Netherland-American Foundation, for the benefit of the Hendrik Willem Van Loon Scholarship Fund. Helen Traubel, soprano, and Egon Petri, pianist, were the assisting artists. The program included a first New York hearing of Song of Mourning, by Bernard Wagenaar.

Miscellaneous Events

Lucy Lowe, character-comedienne, gave a "song-show of American popular songs" at the Barbizon-Plaza Concert Hall, on Dec. 4. Miss Lowe, in period costumes, gave examples of the words and tunes which caught American fancy from Washington's time, through Gone With the Wind days, the turn of the century, the first World War, pre-depression whoopee, and the present. Miss Lowe has a flair for informal, good-natured satire that provided a pleasant evening.

C. M.

Robert Kitain, violinist, gave a recital in Carnegie Hall on Dec. 5. His program held works of Bach-Kreisler, Brahms, Francaix, Szymanowski, De Falla, Debussy, Stravinsky-Dushkin.

A. H.

Pianists in Recitals

Evelyn White's piano recital at Times Hall, Dec. 5, showed solid training, reliable musicianship. She played a group of piano pieces by Liszt with special ability and success. The rest of the program consisted of works by Bach-Tausig, the sonata in F minor by Beethoven, Prelude in C major, by Prokofieff; Three Fantastic Dances, Shostakovitch; The Fountain, Ravel; and Rhapsody in C major, Dohnanyi.

Mildred Waldman, of pleasing personality, gave her first piano recital at Town Hall on Dec. 5. Her program comprised Bach, Beethoven, Brahms, Bloch, Prokofieff and Dohnanyi. Gifted Miss Waldman (an Ernest Hutcheson

THE JOHN HARMS CHORUS,

heard in a concert at Town Hall on Dec. 17, with assisting soloists including Margaret Harshaw, contralto, and John Baker, baritone, both of the Metropolitan.

RADIO by William Taylor

TALE OF HEROISM.

Doug Allan (left) interviewing Captain Edgar J. Wynn, pilot and author of Bombers Away. This guest told of his experiences in ferrying bombers to England, the Continent and Africa. (Robert Campbell Barry Photo).

Doug Allan Talks About Televised Chills and Thrills

Do you like hair-raising adventure tales, such as perils among prehistoric dragons (they exist in S. W. Mexico); a fight with an octopus at the bottom of the sea; a fight to the death with a huge gorilla? If you do, and have a television set, dial in on Chills and Thrills (WABD 8:30 p. m., Sundays EWT). The lurid adventures mentioned are just a sample of the fare of one of the most popular and regular television programs on the air. It has held top rating in television for the past three years.

The man who originated the show, Doug Allan, is one of the most interesting personalities in radio and television. Former newspaper man and author, Allan brings to television famous adventurers, explorers and roving journalists, who have told him and his audience about the most exciting experiences in their eventful and frequently hazardous careers, which are really authentic. The presentation opens with an introduction, then films are shown. The guest talks behind them, explaining what they are. Although merely travelogues, they are actually thrilling adventures, and the distinguished guest is brought before the camera for the audience to see and associate with right in their homes.

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Because of the high calibre of the personalities who have appeared in Thrills and Chills, it has now reached a stage of success where anyone who is "anyone" in the field of exploration or adventure sooner or later wants to appear on the program. Allan in selecting thrill-packed material for the shows has access to many millions of feet of film. He only selects what he feels will give his audiences the exciting entertainment they expect in the program.

This unique program idea originated in 1941, when Allan presented it to NBC Television, titled One Minute to Live. The theme he had previously used for a book. It consisted of perilous stories of famous explorers and adventurers, whom he had interviewed on radio, and for publication. The program director liked the idea, but said it would take a Hollywood set to produce it.

Allan, after mulling it over, decided if the stories could not be dramatized, the next best thing was to interview the adventurers, and then have them take the tele-audience with them via the movies on an expedition, which they had made on previous missions. This idea "clicked". Chills and Thrills was born. Rating for the first few months was terrible. Then he began to use music, carefully synchronized with the action of the pictures. The guest was interviewed as the film was shown on the tele-screen. The illusion was realistic. The audience became a member of an actual safari in a jungle, or wherever the journey happened to take them. By January, 1942, the program had the highest rating of any "live" regular studio show, which it still holds.

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The most logical reason Allan can give for his success in this unusual entertainment is his love of adventure tales. He delights in questioning people about their exciting experiences, and sharing them with others. He believes the show's success is based on the fact that every man, from a kid up, has a secret desire to trek off on an adventure of his own. Hearing what others have done, he has the secret hope, of some day carrying out his adventurous ambitions. Surprisingly enough, women seem to share this same urge.

Allan has interviewed literally thousands of personalities on radio and television. They range from Gutzum Borglum, the famous sculptor, and Count de Prorok, archaeologist and explorer, to famous stars of the stage, authors, painters, not forgetting the Rev. Jardine, who married the Duke and Duchess of Windsor, and Dr. James L. Clark of the American Museum of Natural History. His acquaintance with the great and near-great is really phenomenal.

Metropoitan Opera Guild Presents New Programs

The Metropolitan Opera Guild inaugurated an interesting new radio program "Opera Pre-Views" over Station WQXR on Thursday afternoon, Dec. 7. The broadcasts are designed to make opera more understandable and enjoyable to the layman. The program is on the air for 55 minutes, each Thursday afternoon at 3 p. m. They are presented by Joaquin Nil-Culmell and Stanley Chapple, authorities on opera, and well known personalities in the musical world. They will share the spot-light through the series. Their programs will analyze the operas scheduled to be heard at the "Met" during the 1944-45 season, illustrated with recorded excerpts by famous singers.

Mr. Nil-Culmell opened the season on Dec. 7 with a pre-view of Aida; on Dec. 14, he reviewed Pelleas et Melisande, and on the 21st, Le Nozze de Figaro. Mr. Chapple was heard on Dec. 28, analyzing Die Meistersinger, one of the season's revivals.

Young singers of the "Met" are presented by the Opera Guild in "Metropolitan Opera, USA" on Tuesday evenings at 11:30 p. m. over the Blue network. This program accomplishes the double mission of presenting little known artists to the opera public of the entire country. It affords the artists themselves an opportunity to sing leading arias, before they would have a chance to do so at the Met. Mark Harrell and Marita Farell initiated this year's series on Dec. 5. Beal Hober and Emery Darcy broadcasted on Dec. 12; Florence Kirk and Francisco Valentino on Dec. 19; Martha Lipton and Richard Manning on Dec. 26; Thelma Votipka, Christina Carroll, Mime Benzell and Raoul Jobin are to be heard on dates yet to be announced.

The Metropolitan Guild is a non-profit member organization, which was formed 10 years ago to promote a wider interest in opera and to bring the public in closer contact with the opera association and the artists themselves. Since that time, interest in the Guild has become nation-wide with special emphasis placed upon the educational program for children through the series of Junior Performances presented at the Met, and has attracted more than 10,000 High School students in the New York area alone.

Toscanini Concludes His NBC Beethoven Festival

Arturo Toscanini concluded his nine-week Beethoven Festival with the NBC Symphony Orchestra on the General Motors Symphony of the Air, Sunday, Dec. 17, when he led the orchestra in an all-star operatic cast in Act II of Beethoven's Fidelio, with a mixed chorus of 40 voices. The broadcast completes the Maestro's first radio performance of an opera, the first half of Fidelio having been presented the preceding Sunday.

It is a moot question whether presenting opera without the illusion and atmosphere of scenic investiture is wise. It seems at its best to be a beautiful, but cold marble replica of the original. However, NBC's impressive presentation was a gem of the highest musical order.

The second installment had a more direct appeal than that of the previous Sunday, when for once the redoubtable Toscanini lacked something of his customary energy and perfect ensemble. On the present occasion he was restored to his best in temperamental drive and firm command. Beethoven's score had a searching reading with exceptional and splendid aid from the warm-voiced Jan Peerce, and the fluent vocalism of Rose Bampton. Herbert Janssen and Eleanor Steber also registered successfully. Nothing more compelling than Toscanini's version of the Leonore Overture No. 3 could well be imagined. A great improvement in this performance was the placing of the soloists at the front of the stage, instead of at the rear, before the chorus.

Toscanini will give seven additional broadcasts in this series early in 1945.

Notables Heard in WJZ Holiday Party

Lawrence Tibbett and Ethel Barrymore joined WJZ's Blue network Christmas festival aired from 2 to 4 p. m. Ewt., Dec. 25. Blue stars appearing on the broadcast included Paul Whiteman, Gracie Fields, Alan Young, Walter Winchell, William Bendix, Andy Russell, Joe E. Brown and Ed. Wynn. At half hour intervals during the show members of our fighting forces in Europe and in the Pacific spoke directly to their families in America in a 2-way exchange of Yuletide greetings. The program originated first from Hollywood, then shifted to New York. Subsequent shifts were made, so that the show had also its points of origin from Miami, Chicago, Paris and the fighting areas in Europe and the far Pacific. . . .

RADIO NOTE BOOK

The City Center Opera Co.'s Gypsy Baron was aired via WNYC, Sunday eve, Dec. 3. . . . Stokowski conducted City Center Symphony in all-Russian concert with Henrietta Schumann piano soloist on WNYC, Dec. 4. . . . Times Forum "No World War III. A Challenge!" discussed on WQXR by well known American women Wed. Dec. 6. . . . 800 radio editors vote Gladys Swarthout best woman classical vocalist in nationwide pole. Met. mezzo first artist to hold this title for four consecutive years. . . . Bidu Sayao, Brazilian soprano Met. star, made her initial opera appearance of the season, Sat. Dec. 9 in Don Giovanni broadcast over the Blue. . . . Thomas L. Thomas, baritone, featured on NBC's Manhattan Merry-Go-Round Dec. 10. . . . Jennie Tourel sang rare Ravel cycles on WQXR in New Friends of Music concert, Sun. Dec. 10. . . . Jarmila Novotna, guest artist on Met. Opera Presents, along with Loren Welch, young Californian baritone, auditionist, Sun. Dec. 10 via WJZ. . . . In conjunction with a special trip to New York to arrange for a concert tour for the Detroit Symphony Orchestra (heard each Sunday over Mutual), conductor Karl Krueger made appearance on From Me To You program in interview with Maxine Keith over MBS, Dec. 12. He revealed some of his plans, together with hitherto unpublished facts about his life and unusual musical credo. Krueger is in the process of working out a city-to-city concert schedule, including a performance at Carnegie Hall in New York. . . . Young People's Opera on the air again Thurs. Dec. 14 via WNYC in operatic excerpt of Mozart's Cosi Fan Tutte, Siegfried Landau, conductor. . . . Regina Resnik, who scored an overnight sensation as a last-minute substitute at the Met. recently, is now getting a full share of the dials. She was heard in the name role in Aida under the auspices of the Met. Opera Guild, Fri. Dec. 15, returning to the air Sun. Dec. 17, guesting on the Kate Smith Hour over CBS, . . . Milton Katims, NBC conductor and violist, made several guest appearances with the Budapest Quartet, joining them for a concert Dec. 17 at Town Hall and Dec. 18 and 19 at the Library of Congress. . . . Charles Kullman, Met. tenor, highlighted on the Metropolitan Opera Presents broadcast Dec. 17, aired on WJZ . . . The auditionist was Angelica Sarris, soprano . . . Elizabeth Schumann, soloist on Invitation To Music, in Christmas songs Dec. 20. . . . Highlighting the Gena Branscombe coast-to-coast broadcast, 2:30 p. m. WOR Dec. 23, was the world premiere of Miss Branscombe's arrangement and translation of Debussy's Christmas Carol for Homeless Children, and the first airing of her Coventry's Choir. . . . Artur Schnabel soloist with Philharmonic-Symphony under Szell, Dec. 24. Trapp Family sang Christmas Carols as intermission feature. . . . CBS made Christmas a songful festival with programs of holiday music; first hour of day brought Annual Christmas Carol program. The President's Christmas Eve Message, Overseas G. I. pick-ups, Greetings from Britain. Midnight Carols and 2 hour star-studded show among the holiday season highlights . . . . John Baker, "Met" baritone star of Mutual's Steel Horizons, is making good on his first bigtime commercial . . . .

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

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TELEVISION

Hildegarde's Career Proves Stars Are Born and Borne

Orchidaceous Hildegarde, with the seductive, husky voice overlaid with velvet, was known only to a limited and sophisticated audience in cosmopolitan centers a year ago, where she appeared at various intervals in the ultra night spots. Although she had been a star in swank Paris clubs before the war, the average man and woman through this country had never heard of her until she began singing on the radio. Today her mail consists of letters from farmers in the Middle West, truck drivers in the deep South, lumber jacks from the far North, as well as her urban following.

A short time ago, she received a water-stained photo of herself, which she had autographed to a G.I. On the back of it was a written request for another, with the explanation that it had floated around in the English Channel during the greatest show of all time. The blond, blue-eyed daughter of a harness-maker has traveled far since those early days when she tinkled a piano in a movie in Milwaukee!

Her first experience on the airwaves was in the spring of 1943, when she made her debut as mistress of ceremonies of a musical radio quiz. At the time she took over the show, it was intended merely as a summer replacement. Under her effervescent leadership, the show zoomed to popularity and remained a network high spot for the next year. Then in June, 1944, she left that program to open in an entirely new type of radio presentation, created especially for her by her manager, Anna Sosenko.

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Titled Raleigh Room (NBC, Tues, 10:30 p. m. EWT), the program is based on Hildegarde's night club shows, recreating the glamorous atmosphere of the swank supper clubs with the chanteuse as the saucy, gifted and imperturbable hostess. The first reaction of the dial-turners to this new type of program was questionable, but the latest Hooper rating places Hildegarde tenth in popularity among all air shows. It has also proved that her personality and abilities are as appealing to radio audiences as they are to the night clubs.

Hildegarde is an artist in the fullest sense of the word, make no mistake about that! She could, if she chose, in her particular field, make an enviable place for herself in regular concerts.

Hildegarde's success is inextricably interwoven with that of her manager, Anna Sosenko who, possessing a rare combination of practical business sense and creative ability, counterbalances the talents of Hildegarde, the artist. The significant partnership of these two women has made history in entertainment circles. Miss Sosenko is the antithesis of the tall, blond star. Small and dark, she impresses one by her honest sincerity and driving energy. Her theory is that on the shoulders of a good manager is borne the problem of developing the artist with foresight and intelligence. Our purpose was to discover the "how" and "why" of this remarkable duo.

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"First of all," observed Miss Sosenko, "a good manager must have a strong creative sense. Instinctively, he must be able to develop an orderly pattern from the artist's creative gifts. Most artists, particularly of the stage and screen, in spite of their rare talents, have no sense of direction, however great they are. That is why they seek out a directive for their gifts, to give them proper sequence and perspective, so that their efforts will create that affinity between themselves and the audience. All performers need that perspective about their work and general being. It is half the battle.

"Again, I was lucky with Hildegarde! She believed in me from the beginning. She let me be the manager—let me do all the worrying. She realized she had a big enough job being a good artist before a critical and fickle public. We each had our jobs. We each worked at them, because being a star is 99% work and 1% inspiration."

Miss Sosenko felt it was her duty to visualize in advance the emergence of a style which would be typical "Hildegarde." She constantly observed that audiences loved a warm, infectious humor, always full of charm and the joy of living. She began to prevail on Hildegarde to be as natural and informal as possible. A "format" was devised to give leeway to the singer's versatility, and she slowly but surely developed the gay banter that is unpredictable, unpremeditated, but never dull.

Hildegarde didn't always agree when Miss Sosenko felt that some of her stage "business" wasn't right. Performers, in their enthusiasm from public acceptance, say things which are out of key. The audience may laugh, but such *ad libs* should not be repeated. Miss Sosenko seems to have almost a psychic sense for this. But Hildegarde doesn't pat her on the back and say, "Thank you." It can be quite a scene. Instead she argues that the public laughed, applauded, and who is the manager to challenge the opinion of the public? Then Miss Sosenko explains that there are experiences, which if noted and improved upon, in turn streamline the performer and create the high polish of the finished artist.

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This astute manager believes that lighting plays a great part in the theatre and its illusion. Where they played an engagement, she always made a point of having the right lighting installed. When it wasn't done, she paid for it herself, knowing that eventually the investment would bring back its own reward.

"Owners of hotels," she remarked, "for whom we worked exclusively, until recently saw no value in lighting effects. I wanted it. Long ago I learned that if you are convinced you have a good point but no one sees it, don't complain. Go out and do something about it! I did. I haven't had to buy any lights for two years."

Stars are born, and upon the shoulders of an efficient manager, they are borne, is Miss Sosenko's credo. The manager's shoulders must be very strong, but she believes that in unity there is strength.

"It's a tough battle," she concluded, "fighting this world alone. Maybe it is 'corny,' but it is a true enough axiom for me, that a diamond in the rough is seldom recognized. There are a lot of geniuses around who can comment on the finished product. I believe that a thing is most effectively put over when prepared and groomed and painstakingly sold by a salesman. A valuable manager for an artist is one who has imagination, vision, perseverance, showmanship and salesmanship. It is a big order, but on these qualities a star is borne to success. But always remember, first, a star is born!"

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Young Tenor Makes Good In Texaco Theatre Debut

With one of those whimsical and unexpected tricks of fate, the spotlight of the Texaco Star Theatre (WABC, 9:30 p. m. Sunday) picked out Jimmy Carroll, a member of the chorus, for a star role in the show. It did not find him wanting, and thereby hangs a tale.

Until the evening of Dec. 10, he had never missed a show since his program went on the air, but that night he had been excused. Then fate took a hand and things began to happen—all because the tenor star and master of ceremonies, James Melton, developed a tidy case of laryngitis. He had hoped somehow to be able to go through with the show, but by the time he reached the Playhouse Studio at 7 p. m. for the usual rehearsal before the broadcast, he found he couldn't sing a note. And the show was going on the air at 9:30! To make matters worse, Hildegarde was the guest star.

Time was too short to find a substitute tenor, so Melton thought of Carroll. A frantic search began. He was finally located and arrived only in time for a "touching up" by Melton at the 8:15 dress rehearsal. Fortunately, the latter could still talk enough to carry on as master of ceremonies. Without adequate rehearsal or familiarity with the songs, Carroll jumped in and "gave all he had." The day was saved. The audience showed no reluctance to register their approval in a rousing way. Congratulations, Jimmy Carroll!

HILDEGARDE AND DEEMS TAYLOR, composer, author and radio personality, analyzing the arrangement of an orchestral script to be used by the chanteuse. (Jerry Saltsberg Photo).

Erica Morini, George Szell In Philharmonic Broadcast

Several elements entered into the New York Philharmonic broadcast, Dec. 16 (WABC, Sunday 3 p. m. EWT), to lift it even above the usual high musical standard of these air programs. Erica Morini was soloist with the orchestra under the direction of the "Met" conductor, George Szell. The program was exceptionally well balanced, comprising Weber's Oberon Overture, Smetana's Vltava and Strauss's Till Eulenspiegel. Miss Morini's performance of Tchaikovsky's Violin Concerto left no doubt in the listener's mind that she is one of the greatest violinists before the public today. She excelled in the flaming virtuosity of bravura passages. The lyrical phases were notable for their charm and warmth of tone. Mr. Szell's conducting on the concert stage is as significant as that which he has demonstrated in his operatic direction at the Metropolitan Opera. Not only was his accompaniment for Miss Morini excellent, but his reading of Smetana's Vltava was nothing less than brilliant in its combinations of timing, dynamic balance, nuance and shimmering beauty of tone.

Ormandy Takes NBC Symphony

Eugene Ormandy, Musical Director of the Philadelphia Orchestra, took over the podium of the General Motors Symphony of the Air on Christmas Eve, with Joseph Laderoute as soloist. Ormandy comes to the NBC Symphony as the first of two guest conductors sharing the 1944-45 Winter series with Arturo Toscanini. England's Malcolm Sargent will be the second. This was the first of 4 consecutive appearances the Philadelphia maestro will make with the NBC Symphony. On the following Sunday, Dec. 31, Carlton Cooley, who has occupied the first viola chair with the NBC organization since it was organized, was soloist in Hugo Wolf's Italian Serenade. Ormandy's conducting schedule is rich in contrast and variety, with 14 composers, both modern and traditional, being represented in his four programs.

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Co-starring Helen Traubel, the American Wagnerian soprano, and the oldest male chorus in America, the Mendelssohn Glee Club, with Donald Voorhees and the Bell Symphonic Orchestra, The Telephone Hour brought hearers a special all-Christmas music program, Christmas night over NBC.

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THE DANCE: NEW DALI WORK TO WAGNER MUSIC OFFERED BY BALLET INTERNATIONAL

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

While it appears certain that Ballet International will begin its tour in Newark after a two-month New York season, plans for the future are in somewhat of a formative state as we go to press. Therefore, some of the following plans may be either subject to confirmation, or elimination, by the time this issue reaches its readers.

The tour, which starts on Jan. 1, will take the company to many cities while working its way to Mexico. The border will probably be crossed about Feb. 10. The company will appear in several cities in that country before its four to six week season at the Teatro de Bellas Artes in Mexico City.

David Lichine and Tatania Riabouchinska are reported to be joining the company. A new ballet has been commissioned for Lichine choreography, entitled Maria Magdalena. Gian-Carlo Menotti is already at work on the musical score. Many other ballets will be acquired by the company. Those under consideration are Paganini (this work has been absent from the American ballet scene too long), The Good Humored Ladies and others of the Diaghileff period.

There is also a chance that the Menotti score for Sebastian will be recorded by a major recording company under the direction of Alexander Smallens. This event is, indeed, gratifying, for it is one of the very few original ballet scores of this era that can stand the test of being played as pure music. A score to compare with Stravinsky's Petrouchka, Le Sacre de Printemps, L'Oiseau de Feu, or Ravel's Daphnis et Chloë is still to come.

SALVADOR DALI AND HIS NEW BALLET,

Mad Tristan. Toni Worth, who portrayed the Real Isolde, as guest with the Ballet International, is seen with the noted Surrealist painter before a portion of his novel *decor*. (Photo by Halsman).

Mad Tristan Premiered

The final world premiere of the season was presented on Dec. 15. It was the Mad Tristan, by Salvador Dali, with choreography by Massine and music from Wagner's Tristan and Isolde, orchestrated by Ivan Boutnikoff.

For the theme, it is best to quote the program notes: "Tristan, in Dali's conception, has been driven insane with love. . . . He sees himself slowly devoured by Isolde's Chimera, a horrible and awesome transformation of his beloved. . . . In the sublimity of the human being are reincarnated the perverse and tragic mantis, wherein the female devours the male as the consummation of their union.

"Dali sees the whole romantic philosophy of Wagner as an uninterrupted complex of impotence, an exasperating procession of wheelbarrows, heavy with the earth of reality, struggling up toward the inaccessible heaven of the ecstasy of love, at the summit of which there is only a precipice—love in death and death in love."

More Dali Than Wagner

Naturally, Wagner and Massine were completely devoured by Dali. The manipulation of the sets, so brilliantly painted and so startling to the imagination, was a very important part of the so-called choreography. A ballet should be a perfect fusion of art, music and movement; one medium should not outweigh the other. Mad Tristan is *all* Dali. It is a spectacle and a wonderful exercise for the imagination, but is it a ballet?

Francisco Moncion once again proves his gifts as a dramatic dancer in the almost impossible role of Mad Tristan. A guest artist, Toni Worth, is introduced in the part of Isolde and she carries on adequately. Lisa Maslova, as the Chimera of Isolde, has another opportunity to display her exotic personality and style effectively. To Jean Guelis fell one of the most imaginative costumes ever conceived and executed, in the part of Hallucination of Ship. Everyone interested in art should have the experience of seeing this work. This reviewer found it both revolting and fascinating and is not so sure that Dali does not do these things with his tongue in his cheek.

The orchestra, under the direction of George Schick, played brilliantly. The quality of this orchestra should set an example for the other ballet companies.

Serious Dancers Turn to Broadway

With the influx of serious dancers in Broadway shows, it is interesting occasionally to see just how the various dancers are being used, and if with the aid of lavish sets, extravagant costuming and all that goes with Broadway, their talent is shown off to advantage. The answer is "yes and no". In Bloomer Girl, Agnes de Mille's choreography for the ballet is an integral part of the plot and is just about perfect; but Joan McCracken, in one of the leading roles, is the victim of some rather unfortunate direction.

Edward Caton has created some effective choreography for the show Sadie Thompson, and the native music of Wasantha Singh and his group are in a big way responsible for the colorful atmosphere of the musical. Beatrice Kraft, who received her early training and excellent foundation for dances of the oriental schools from La Meri, has a part that was made to order for her. but Milada Mladova and Chris Volkoff as the Polynesian Girl and Boy are not as lucky. What place ballet turns have in Polynesian dancing is not quite clear to this reviewer, but their dance is full of them.

The most recent test case for illguided direction of great talent on Broadway was a show called Rhapsody built on Kreisler melodies. The dancers —Patricia Bowman, Alexandra Denisova, George Zoritch and Nicolas Beriozoff—are tops. The music and orchestra, under the direction of Fritz Mahler was excellent; the cast, including Gloria Story, Bertha Belmore, Rosemarie Brancato, Annamary Dickey and others, was surely above average. Yet, all of that plus $300,000 couldn't make a show. It all boils down to the necessity of a good book and skillful direction for a successful production; otherwise, all the money and talent in the world will not help. Perhaps there should be a ceiling on the amount of money that can be invested in a show? Maybe that would bring results! Who knows?

Dance News

Many personalities prominent in the dance world were seen at La Meri's cocktail party in the School of Natya on Dec. 9. Among those present were Leon Greanin, ballet impresario; Sally Kamin, of the Kamin Dance Bookshop and Gallery; Mary Stewart Evans, whose translation of Carlo Blasis' An Elementary Treatise Upon the Theory and Practice of the Art of Dancing has just been published by the Kamin Dance Gallery; Thalia Mara, Arthur Mahoney, Fern Helscher and the Natya Dancers.

The Ethnologic Theatre, which had been closed for two weeks to prepare for the production of Rabindranath Tagore's Chitra, opened with the presentation on Dec. 19 and it was repeated the next day. Review later. . . . Paul Draper appears in the Dance Theatre Subscription Series of the Y.M.H.A. on Jan. 7. . . . Fanchon, who is appearing at The Glass Hat, gave a recital of original dances on Dec. 17 at the Barbizon-Plaza Concert Hall. Robert Douglas, baritone, assisted.

Katherine Dunham's Tropical Revue opened a three-week New York season on Dec. 26 at the Century Theatre. A detailed report will appear in the next issue. . . . Iva Kitchell has returned to New York for the Christmas holidays and will resume her concert tour after the first of the year.

The Theatre of All Nations presented two programs on Dec. 8 and 9 at the Carnegie Chamber Music Hall. Regina Devi, Hindu dancer, was the featured artist, and was assisted by dancers Namora and Indrani. Music arranged by Dick Bloch was played by a quartet under the direction of Herbert Goode. The purpose of this organization is to create a better understanding between countries through cultural channels.

Barbara Troxell Wins Pryor Award

The Lucius Pryor Award for 1944-45 has been won by Barbara Troxell, soprano. The award consists of a tour of leading colleges and clubs in the West, all expenses paid, and a sum of not less than $500, with an additional $250 per week if the tour extends longer than two weeks. This award is presented annually, with auditions held in New York.

Miss Troxell was born in Easton, Pa. She attended Pennsylvania State College, and upon graduation won a scholarship to study with Elisabeth Schumann at the Curtis Institute of Music. She has been soloist with the Dessoff Choirs and the National Orchestral Association. Last summer she sang in Sir Thomas Beecham's Mozart Opera Festival in Mexico City, and will appear as soloist with the New York Oratorio Society this winter. Miss Troxell is under the exclusive management of the National Music League.

Arved Kurtz Recital Raises $85,000 in War Bonds

The fourth War Bond Concert of Arved Kurtz at Hunter College, New York, on Nov. 27 raised $85,000 in War Bonds. An item in the Musical Courier of Dec. 15 misstated the amount as $85 —a figure which sadly underrated the drawing power of the concert.

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N. Y. Concerts

(*Continued from page 9*)

pupil) possesses excellent technical equipment, with beautiful tone and effective pedalling seemingly instinctive. The Bach was traditionally interpreted; the Brahms with perhaps a trifle too much subjectivity, Beethoven's Waldstein Sonata was unusually fine. The moderns were cleverly and expertly done. Miss Waldman responded generously with many encores, one in particular, a Scarlatti composition, was a delicious gem as she played it. N. B.

A brilliant debutante, Solveig Lunde, young American pianist, made her bow at Town Hall on Dec. 6. Beginning with the Bach Toccata in G and the Schumann Etudes Symphoniques, she went on to the Prokofieff Sonata No. 7 and after intermission Chopin, Debussy, Griffes and Liszt numbers. Miss Lunde showed a keyboard mastery, a comprehensive, fiery technic that commanded all the styles she presented. Her interpretations were those of a sensitive, keenly perceptive musician, although she will doubtless gain in maturity of conception. Her introductory evening was especially memorable for the Prokofieff sonata. B. G.

Vladimir, Nathalie and Paul Drozdoff, pianists, gave a recital at Times Hall on Dec. 7. A feature of the evening was Vladimir Drozdoff's presentation of the premiere of his own sonata, subtitled In Old Forms and Style.

Debussy-Ravel Festival

American Relief for France, Inc., benefitted from the Debussy-Ravel Festival at the Museum of Modern Art on Dec. 7. Participating were Marcelle Denya, soprano; René Le Roy, flutist; Marcel Grandjany, harpist; Augustine Duques, clarinetist; Paul Ulanowsky, pianist; and the Quatuor Guilet. Mme. Denya, the only vocalist, revealed her customary subtly tinted, iridescent art, and the other artists maintained this lofty standard in an evening of unusually fine performances. A. C.

Jorge Bolet was heard in piano recital at Carnegie Hall on Dec. 8. He appeared in his uniform of a Lieutenant in the Cuban army. Bolet is an excellent musician who approaches his task with a direct and straightforward manner. His playing of Bach's French Suite in E major was an excellent example of this unartificial piano art based on technical perfection combined with a sense of taste and tonal balance. In the Handel-Brahms Variations he sometimes asked too much in force from his piano, but later in numbers by Chopin, he proved to be a sensitive, imaginative manipulator of tone. Dello Joio's Sonata No. 2 revealed Bolet's excellent understanding of the modern style. The program closed with pieces from Ravel's Le Tombeau de Couperin. H.W.L.

Jan Cherniavsky Heard

Jan Cherniavsky, pianist, featured Beethoven's Appassionata Sonata as the main number of his program at Town Hall, Dec. 9, the rest of the list being devoted to some transcriptions of Bach (including the Chaconne arranged by Busoni) and a Chopin collection climaxing with the A flat Polonaise. In the main, Cherniavsky treated his instrument orchestrally, with much application of power and fervency, but he also summoned stretches of suffused poetry, when beauty of tone surmounted physical intensity. The most impressive reaches were achieved in the Beethoven sonata, delineated along large lines, with drama predominant, and the "Appassionata" element becomingly stressed. A large audience gave every sign of complete satisfaction. L. L.

Rubinstein's Second

Artur Rubinstein's second Carnegie Hall recital this season, on Dec. 10, again drew a full house, hurricanic applause, and a long array of encores. In superb form, he gave a program of generous length, including Beethoven's sonata Opus 31, No. 3, Liszt's B minor sonata, three Brahms numbers, and others by Prokofieff, Ravel, De Falla and Stravinsky (Petrouchka arrangement). Rubinstein knows all the allurements of the piano, and how to sound them, from caressing to clangor. As groundwork, however, there are always deep musicianship and rich fancy. No wonder that he blazes his way to triumph after triumph. L. L.

Tourel With New Friends

At a New Friends of Music concert in Town Hall, Dec. 10, with Jennie Tourel featured, one heard Trois Poèmes de Mallarmé by Ravel, revealing the composer in a fantastic, atonal mood, the strangely devised interval progressions seeming, at times, to strain unnecessarily for effects; and Chansons Madécasses and other Debussy numbers which followed the same trend, though influenced by the differing idiom of the composer. Probably the outstanding song was Debussy's Mort des Amants, which Miss Tourel sang with expressive and intelligent comprehension of poem and musical mood. The Clarinet Quintet in A Major, by Mozart brought the program to a delightful and melodious close. Instrumental participants were Ralph MacLean, clarinetist; Erich Itor Kahn, pianist; the Gordon String Quartet; Eric Simon, clarinetist; John Wummer, Mildred Hunt Wummer, flutists. M. C.

Cello and Piano Duo

At the recital of the cello and piano duo, Nikolai and Joanna Graudan, Dec. 10, at Town Hall, the large audience had the privilege of enjoying two hours of elevated musicianship and finest cooperative ensemble playing. Each of the duo is master of his instrument. Graudan with his clean intonation, beautiful warm tone, and fine bow technic; and Joanna Graudan with her command over the piano. The program, which proved the sincerity of the musicians, listed three sonatas by Bach, Mendelssohn and Beethoven and Adagio and Allegro by Schumann. All the works were set forth with fine artistic sense and technical perfection. This was music-making for music's sake. The audience, including Bruno Walter, George Szell, Artur Schnabel, H. W. Steinberg, gave the artists a tremendous ovation. H.W.L.

Second Dirman-Dukelsky Recital

The second of two recitals of Unfamiliar Music, Old and New was presented Dec. 10 at New York Times Hall, with Rose Dirman, soprano, and Vladimir Dukelsky (Vernon Duke), composer-pianist. The taste and research that went into this delightful program was admirably supported by the traditionally formal manner of its performance. The soprano's beautifully smooth phrasing of the classical airs, and her intense, yet restrained, emotional interpretation of the romantic, not forgetting her crisp rendering of the moderns, was faultlessly matched by the impeccable accompaniments of the collaborating composer-pianist. Mr. Dukelsky's Chinese song, Adolescence, was repeated three times. These recitals are a treasure-trove for artists in quest of less hackneyed numbers. The program notes by Mr. Dukelsky are valuable to students of vocal literature. W. T.

Herta Glaz Sings

Herta Glaz, contralto, gave a recital at Town Hall, Dec. 10. The attractive diva, accompanied by Paul Ulanowsky, sang a demanding program which reached from Bach and early English masters, via Schubert, to Milhaud and de Falla. Miss Glaz did her best singing in the songs by Milhaud (Melodies Populaires Hebraiques, Catalogue De Fleurs), so well received that she followed with an encore, aria from L'Enfant Prodigue by Debussy. Her voice is warm and expressive, but she has an occasional tendency to attack tones with not enough certainty, so that they fall short of the desired pitch. Miss Glaz, especially in the classic and pre-classic works, proved to be a competent and thorough artist. H.W.L.

Nana Lewis, Negro soprano from New Jersey, was heard on Dec. 10 in New York Times Hall. Her program included two of Gluck's great arias, Che

(*Please turn to page 15*)

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USO LOG:

CONCERT HELD IN TROPICAL STORM

Adventures in touring the tropics under the auspices of the Concert Division of USO-Camp Shows, Inc., G. A. Baldini, director, have included some novel experiences according to a recent letter from Ann Buckley, soprano of Concert Unit No. 275. She tells of a heavy storm which did not daunt the touring artists:

"Here is a little news that makes history for '275'. We are the first unit to penetrate this far into a forward area. Even Bob Hope didn't get here—and are we proud! It is supposed to be rugged here, but we have the best quarters we have had so far. Imagine rugs on the floor, also mattresses, a bureau! Those things are just unheard of in the Southwest Pacific Area.

"The show has been going over with a bang. We've been doing two a day for the last week. It isn't hard because it does cool off considerably in the evening. Believe it or not, we can even use a blanket some nights. It's quite a contrast to 130 degrees and sometimes 150 degrees in the middle of the day. . . .

"At our last stop we had our first experience of getting caught in the rain. It started to pour in the middle of the program—and I mean pour! . . . Two G. I.'s held a pancho over Leah's head. Terry and I took off our evening shoes and donned our raincoats. The show must go on! We figured if those kids could sit out in the rain, there was no reason for our shirking, but I admit the rivulet that was running off the end of my nose was most annoying during The Lord's Prayer.

"We have had many wonderful experiences so far—too many to write about. Today T. and I are going for a pig-a-back ride in a P38. We are really looking forward to that! . . ."

Appreciation from the CO

The sequel to the storm scene described above was the following commendatory letter from the Colonel commanding the infantry regiment, addressed to USO headquarters in New York:

"The Officers and Enlisted Men of this Regiment wish to express their sincere gratitude for the splendid program presented last evening by your USO Unit No. 275.

"By continuing the concert through the unannounced arrival of a tropical downpour, they won the respect, admiration and affection of every soldier present. To hear and see a duo singing I Need Sympathy in a South Sea rainstorm is a sight long to be remembered, and should go a long way towards raising any soldier's morale. It was stimulating to see their sincerity and adaptability to extremely adverse conditions and to see them prove their true qualities of showmanship.

"Then Miss Terry's singing of Ave Maria and The Lord's Prayer, to the accompaniment of bombers overhead, returning from a successful mission, was the greatest heartfelt prayer ever rendered to this group of men. Further, let me assure you that these artists, Ruth Terry, Ann Buckley, Leah Effenbach, Ralph Lear and Dolf Swing, will be welcome guests of this Regiment at any future time."

PASSED AWAY

COLETTE D'ARVILLE, 42, French soprano, died at her home in New York on Dec. 16. She was born in Dax, France, and sang with the Paris Opéra-Comique before coming to New York in 1929. In this country, after graduating from the studios of Estelle Liebling, she appeared with the New York Civic Orchestra, in recital at Town Hall and with Giovanni Martinelli at the College of New Rochelle. She made her American opera debut in 1931 at Trenton, N. J., as Carmen, and had last appeared in 1943 with the Newark Opera Association in Massenet's Jongleur de Notra Dame. Her parents and a son, who live in France, survive.

WILLARD CHARLES FRY, 45, baritone and teacher, died in a Brooklyn, N. Y. hospital on Dec. 13. He sang in a number of Broadway operettas, was a member of the Chicago Opera Company for several years, and had appeared in concerts and as a church soloist. His mother, a son and a brother survive.

ELAINE DE SELLEM, mezzo-soprano, conductor and teacher, died in Chicago on Dec. 2. Miss De Sellem was born in Chicago and received her early education at the American Conservatory of Music. She later studied with Oscar Saenger and William Brady in New York and with Alberto Randegger in London. She made appearances with the Chicago, Ravinia, and Cincinnati Summer Operas, and toured with the Aborn, Montreal, French and Boston Opera Companies. She also made several tours as song recitalist.

HARRIETT BRASOR PRATT, former opera singer known at the turn of the century as Stella Brazzi, died in Brattleboro, Vt., on Dec. 16. Mrs. Pratt, the widow of Edmund K. Pratt, had sung contralto roles with the Metropolitan Opera and at Covent Garden, and had toured North and South America and Europe.

LEWIS M. ISAACS, 67, lawyer and writer on music, who had studied music with MacDowell and served as secretary of the MacDowell Association and director of the Musicians Foundation, died in New York on Dec. 13. He had collaborated on guides to Humperdinck's operas with Kurt J. Babson. Surviving are his wife, a son and a daughter, a brother and sister.

CLARENCE KOHLMANN, composer, pianist and organist, died suddenly at his home in Philadelphia on Dec. 13. Mr. Kohlmann studied music with Philip Goepp and Maurits Leefson. For years he was organist in the Ocean Grove (N. J.) Auditorium. His compositions include the operettas Moon Maiden and Old-Fashioned Charm, sacred songs, organ numbers, anthems and hymns.

MANYA SAMOILOFF mother of Della Samoiloff, soprano, died in New York on Dec. 17 at the age of 63. She was the widow of Lazar S. Samoiloff, Russian baritone.

Mrs. Beach Passes

Mrs. H. H. A. Beach, composer and pianist, one of the best known of American musical creative figures, died in New York at the age of 77 on Dec. 27, as this issue of the Musical Courier was going to press. An extended obituary notice will be published on Jan. 15.

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Northwest Arkansas Symphony Makes Seasonal Bow

FAYETTEVILLE, ARK.—The Northwest Arkansas Symphony Orchestra inaugurated its winter season on Dec. 10 with two concerts in Fayetteville and Springdale, Arkansas. The one-day festival began with a broadcast over radio station KUOA, Siloam Springs, Arkansas. The orchestra, drawn from the entire Northwest section of the state, was organized last summer, and now consists of 60 members augmented by soldier-musicians from Camp Chaffee, under the conductorship of William Hacker.

A substantial program of Beethoven, Tchaikowsky and Strauss, with a special feature, the premier performance of an interesting march, subtitled Life of a Soldier, by John Glasier, of the Music Department, was presented in Fayetteville under the sponsorship of the University of Arkansas. The Beethoven Fifth Symphony, in particular, was read with beautiful shading and well expressed musical ideas.

The newly formed Northwest Arkansas Symphony Society of Springdale sponsored the Orchestra's Springdale appearance. President of the society is Ulys A. Lovell; vice-president, Percy B. Brown; and secretary-treasurer, Horace J. Smith. Concerts at Rogers, Fort Smith and Camp Chaffee, Ark., Camp Crowder, Mo., and Memphis, Tenn., are contemplated in the near future.

RUTH MYERS EAGLE.

Tourel, Glenn and Merriman Join Metropolitan Bureau

Three artists have been added to the attractions under the management of the Metropolitan Musical Bureau, Division of Columbia Concerts Inc. They are Jennie Tourel, mezzo-soprano of the Metropolitan Opera, formerly of the Paris Opéra Comique; Nan Merriman, young American mezzo-soprano who has appeared under Toscanini and other distinguished auspices and is heard weekly on the air in Serenade to America; and Carroll Glenn, American violinist, who has toured extensively and been soloist with many of the country's major symphonies.

CHRISTINE GOFF
(Photo © by George Maillard Kesslere).

Christine Goff Giving Recitals in North and Latin America

Christine Goff, American mezzo-contralto, will be heard in recital during the current season in Washington, D. C., Mexico and South America.

Miss Goff attended Maryville College and the University of Kansas, and holds a Bachelor of Science degree in Education. She received her musical training in America and Europe, beginning at Kansas City Horner Institute as a scholarship student. She later studied on a scholarship with the distinguished tenor and coach, Walter Ehrmann. In Europe she studied Lieder and operatic roles and sang in Milan, Paris and Dresden. In the United States, she has sung with the New York Civic Orchestra, the St. Louis Opera, the Philadelphia Orchestra, the Kansas City Philharmonic and in Town Hall recital.

Jerome Kern Honored

Jerome Kern, composer, has been elected to the National Institute of Arts and Letters.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 2. Beveridge Webster, pianist, CH, E; Ellen Repp, contralto, TH, E.

Jan. 3. Abbey Simon, pianist, CH, E; Ruth Kisch-Arndt, contralto; TH, E.

Jan. 4. Philharmonic-Symphony, Artur Rodzinski conducting, Fritz Kreisler, violinist, soloist, CH, E.

Jan. 5. Philharmonic-Symphony, Artur Rodzinski conducting, Fritz Kreisler, violinist, soloist, CH, A; Ethel Bartlett and Rae Robertson, duo-pianists, CH, E; Jose Echaniz, pianist, TH, E.

Jan. 6. Philharmonic-Symphony, Artur Rodzinski conducting, Leonard Rose, cellist, soloist, CH, E; Maurice Eisenberg, cellist, TH, A.

Jan. 7. Philharmonic-Symphony, Artur Rodzinski conducting, Leonard Rose, cellist, soloist, CH, A; Marian Anderson, contralto, CH, E; Ruth Luty, pianist, TH, A; New Friends of Music (Rudolf Serkin, pianist, Adolf Busch, violinist), TH, 5:30 p. m.; Harry Davis, pianist, TH, E; Pruth McFarlin, tenor, TiH, A.

Jan. 8. National Orchestral Association, Leon Barzin conducting, CH, E; Mary Williams, pianist, TH, E.

Jan. 9. Philadelphia Orchestra, CH, E; Joseph Schuster, cellist, TH, E.

Jan. 10. Boston Symphony Orchestra, CH, E; Helen Noble, soprano, TH, E.

Jan. 11. Philharmonic-Symphony, Artur Rodzinski conducting, Jascha Heifetz, violinist, soloist, CH, E; Hadassah, dances of India, Josephine Premice, songs of Haiti, Pearl Primus, primitive dances, TiH, E.

Jan. 12. Philharmonic-Symphony, Artur Rodzinski conducting, Jascha Heifetz, violinist, soloist, CH, A; George Copeland, pianist, CH, E; Rosalyn Tureck, pianist, TH, E; Hadassah, dances of India, Josephine Premice, songs of Haiti, Pearl Primus, primitive dances, TiH, E.

Jan. 13. Boston Symphony, CH, A; Philharmonic-Symphony, Pension Fund Concert, Arturo Toscanini conducting, CH, E; Ellabelle Davis, soprano, TH, A; New York Schools of Music, TH, E.

Jan. 14. Philharmonic-Symphony, Artur Rodzinski conducting, Jascha Heifetz, violinist, soloist, CH, A; Isaac Stern, violinist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Pro Arte Quartet, Robert and Gaby Casadesus, pianists), TH, 5:30 p. m.; Muriel Kerr, pianist, TH, E; Lida Brodenova, soprano, TiH, A; Matthew Carnan, baritone, TiH, E.

Jan. 15. Rudolf Serkin, pianist, CH, E; Anna Hamlin, soprano, and Herman Gelhausen, baritone, TH, E.

LEONORA CORONA
DRAMATIC SOPRANO NOW APPEARING BOSTON GRAND OPERA CO.

TOSCA—Voice of sensuous quality which projects with telling emotion — *Boston Globe, Oct. 1944*

Moving and eloquent performance—voice of plenitude and power lent impact to her expressive portrayal of TOSCA. —*Baltimore Sun, Nov. 1944*

LEONORA in TROVATORE — Fine phrasing, voice of sweetness and volume.—*Baltimore News Post, Nov. 1944*

PER. REP.: STANFORD ERWIN, 119 W. 57TH ST., NEW YORK 19, N. Y.

N. Y. Concerts

(*Continued from page 13*)

fero senza Euridice and Divinites du Styx, sung with good style and sincerity of expression. In a group of Brahms, Richard Strauss, and Franz the singer displayed excellent phrasing and genuine musical intelligence, although vocally she was at her best in the more brilliant work. Songs in English and a group of spirituals closed the program. Henry Smith played admirable accompaniments. M.C.

Szigeti in New Prokofieff Sonata

Joseph Szigeti, at his recital in Carnegie Hall, Dec. 11, gave the first performance anywhere of Prokofieff's sonata in D major. The work is a transcription by the author of a flute sonata, and is an enchanting piece of music, full of wit and original musical ideas. Stylistically, it is closely related to the music of Peter and the Wolf, the theme of the last movement almost identical with one of the leading themes of the latter work. The first and third movements of the sonata are tuneful and lyric, whereas the second and last are based on dance rhythms.

Brahms' Sonata in D minor, although played with the clean perfection one expects from a master like Szigeti, seemed to be approached too romantically. Stravinsky's Duo Concertante (1932) was put over with complete understanding and admirable technical mastery. Special praise must go to expert and sympathetic Harry Kaufman, who assisted Szigeti on the piano. A Bach Grave and Fugue was well presented with unfailing sense of style. The concert closed with five pieces by contemporary composers: Khachaturian's Chant-poême, Ernst Bacon's Buncomb County, Henry Cowell's How Old Is Song? Shostakovich-Grunes' Polka from the Golden Age, and Joseph Achron's Stempenyu Suite. Henry Cowell, at the piano for his own composition, had an enthusiastic reception. H. W. L.

Iturbi Marks City Center's First Anniversary

Celebrating the first anniversary of the New York City Center, Jose Iturbi presented a piano recital program in the auditorium of that organization, on Dec. 11. The same date was the 62d birthday of Mayor La Guardia, who attended the concert and had the audience singing Happy Birthday to You, with Iturbi furnishing the accompaniment. The Mayor made a short speech of compliment and acknowledgement. The entire proceeds of the recital were generously donated by him to the City Center Fund.

Iturbi's sensitive musical qualities and glib execution shone in a fine program embracing Mozart's F major sonata, Beethoven's Appassionata, the Paganini-Brahms Variations, and some shorter works, including two by Morton Gould, Blues and Etude in Boogie-Woogie. L. L.

Dorothy Danzig's debut recital took place in Times Hall on Dec. 11 before a large, attentive and enthusiastic audience. She is a pianist with talent limited in scope as yet, but clearly defined. Bach, Scarlatti-Tausig, Chopin pieces, the Beethoven "Moonlight" Sonata, Ernest Bloch's formidable sonata, with Schubert, Debussy, Ravel and Khatchatourian pieces were on her list. Miss Danzig was especially effective in the Bloch interval, negotiating the sonata with vigor and charm. D.R.

Ensemble music, beautifully and sincerely set forth, drew a sizable audience to the second of three sonata recitals by Dorcey Smith, pianist, and Louise Behrend, violinist (Times Hall, Dec. 12). They played Johann Christian Bach's sonata in A, those of Mozart in B flat (K. 454) and Schumann in A minor, op. 105, and the Pierné sonata, op. 36. B.G.

Richard Manning, young tenor, a new member of the Metropolitan Opera, appeared in his first New York recital at Town Hall, Dec. 12, in an unusually well selected and balanced program. Mr. Manning disclosed decided tonal and interpretative ability, before a large and appreciative audience. His program began with a Spanish group, including the Nin arrangements of early songs by Esteve and Laserna. Sevillana, old mountain call (ms.), was delightfully done. Following a French group, comprising Duparc, Ravel, Fauré, Poulenc and Debussy, the second half of the program consisted of a group of lieder by Schumann, Wolf and Brahms, and was completed with five English folksongs. Sergius Kagen was the accompanist. W. T.

Nadia Reisenberg Appears

Nadia Reisenberg, in her recital at Town Hall, Dec. 12, again revealed her complete musicianship, straightforward and with a strong feeling for style and the inward conception of the composers. This was especially evident in Schumann's F sharp minor sonata, and Air, Variations and Presto by Handel. In the Chopin group, one might have desired more color, but when she played the Tarantelle, of the same composer, the rhythmical precision of the playing was most exhilarating. Brilliant and piquant playing was done in the Russian works, a group by Rachmaninoff, Victor Babin's spicy Mouvement Dansant-Gai, and Prokofieff's Contradanse and Toccata. Among the encores were Tchaikovsky's In the Village and Khachatourian's Toccata. H. W. L.

Firkusny in Concert

The brilliant young Czech pianist, Rudolf Firkusny, played before an exceptionally large audience at Carnegie Hall on Dec. 13. The first portion of the program was devoted to the classics —Haydn, Mozart and Beethoven. Of the three composers, Mr. Firkusny felt the music of Beethoven most keenly and provided an unusually exciting and subjective reading of the Waldstein Sonata. A Phantasy and Rondo by Martinu, four Chopin Etudes and two Czech dances by Smetana rounded out the printed program. The pianist displayed much temperament and style in the works of his countrymen, while the Chopin pieces were completely satisfying. Mr. Fiskusny is undoubtedly an unusual talent, his technic has no limitations and his approach to music is highly individual. His audience was delighted with the performance and many encores had to be added. R. K.

Jakob Gimpel's recital at Town Hall, Dec. 13, proved him a pianist of fine gifts. In the Prokofieff sonata (No. 7), second movement, one admired the sensuous and warm projection of the melodic line. However, the allegro parts were marred by certain exaggerations. The first New York performance of Robert Russell Bennett's Second Sonatina revealed a pleasant but not important score. Four Mazurkas by Szymanowski were done with excellent feeling for contemporary style. In Brahms' Paganini Variations, particularly impressive were the lyric variations, though the performance at times was uneven in bravura passages. H. W. L.

The third and final sonata program of Winifred Merrill, violinist, and Harrison Potter, pianist, was heard by a large audience in Carnegie Chamber Music Hall on Dec. 14. These two fine artists collaborated in sonatas of Brahms (in G), Debussy and Mozart (A major) and Walter Piston, achieving beauty and maintaining interest throughout the evening. A. C.

Norma Andre, lyric-coloratura soprano, appeared in recital at New York Times Hall, Dec. 14, disclosing a voice perfect in type for classic repertoire. Emotionally, she appears more at ease in Handel and Mozart airs than in smaller song forms and those of the romantic school. Miss Andre is endowed with a clear and flexible voice and a faultless vocal line. Leo Taubman was an effective accompanist. M. C.

Marian Kalayjian, pianist, made her Town Hall debut on Dec. 15 at Town Hall. A program that would have been ambitious for a seasoned pianist consisted of the Bach Partita in B Flat major, two Scarlatti Sonatas in G major, the "Waldstein" Sonata of Beethoven, Berceuse and Andante Spianato and Polonaise of Chopin, a Toccata by Khatchatourian, a Nocturne of Isidor Phillipp and the Capriccio in F minor by Dohnanyi. The young pianist possesses a sweet, light tone and prodigious digital dexterity, and she brought a highly personalized, at times sentimental, concept to everything she played. Her rhythm is excellent, but her tone was sometimes clouded. N. P.

Gorodnitzki Plays

Solid musicianship, expert use of fingers and wrists, sensitive handling of tone were the distinguishing characteristics of Sascha Gorodnitzki's recital at Carnegie Hall, Dec. 15. He gave breadth and story to Beethoven's Appassionata Sonata, fine architecture and clarity to Bach's Partita in D, and unusually polished and refined approach to a number of Chopin pieces including the A flat Polonaise. There were examples too by Rachmaninoff, Debussy, Schumann-Tausig, and Liszt's D flat Consolation was played in memory of the late Josef Lhevinne, who had been Gorodnitzky's teacher. Noticeably absent at this recital was exaggeration of any kind, in interpretation, dynamics or emotion. And always the Gorodnitzki flair for lovely tone-production shone forth, making his keyboard art primarily a thing of beauty. L. L.

Trapp Carol Concerts

The Trapp Family Singers gave a family party at Town Hall, Dec. 16, entertaining their paying guests with pleasing rendition of folk-song, round, and carol, interspersed with little sonatas and melodies for recorders and virginal. At this season of the year, a specialty program of this kind has particular charm; in addition, the gracious presentation and the straightforward musicianship of the group increased the appealing effect. The wide research for ancient and new material, the excellent arrangements and fine training are the work of Franz Wasner, musical director and conductor. Baroness von Trapp and her seven daughters are comely in appearance, and the voices are uniformly sweet in quality and adequate in weight. The sense of balance, clean attack, clear diction and contrapuntal facility are unusual. M. C.

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CHICAGO: Concert List Grows

By ELSA BOROWSKI

CHICAGO. — Following close on the heels of the Chicago Opera season, the Ballet Theatre, under the management of S. Hurok, came to town with several ballets new to Chicago and one world premiere up its sleeve. Public enthusiasm ran high—not only because of the interest engendered by first performances, but because Tamara Toumanova was restored to the Opera House stage after a long sojourn in Hollywood.

The sensational success in New York of the Robbins-Bernstein ballet, Fancy Free, was repeated in Chicago; Tally-Ho, with choreography by Agnes De-Mille, was found diverting and gay; and Balanchine's fluent and complex patterns afforded opportunities for much brilliant dancing in Waltz Academy. Only Moonlight Sonata, arranged, by Massine, was disappointing, in its first performance anywhere. The best part of the work was Beethoven's music, sadly hackneyed though it be. As for the plot, if indeed there really was one, it concerned a poet and a girl, the latter dreaming, after the departure of her poetic cavalier, of a light cloud in the moonlit sky turning into a Gay Cupid and a dark cloud into a Passionate Lover. After this interesting transmutation, there was some moderately effective dancing, the Passionate Lover having rather the best of it. Luckily, the poet, mimed by Massine, returned just in time, while the orchestral finale came sonorously to an end, in order to rescue Toumanova from the ardent suit of the lover. Richard Read wooed well and danced even better, and Albia Kavan was a frisky and agile Cupid.

Boston Symphony in Visit

Two concerts given by the Boston Symphony Orchestra—the first at Orchestra Hall and the second at the Opera House—were occasions for great public rejoicing, as Dr. Koussevitzky and his men had not been heard in Chicago for some five years. The superlative qualities of the orchestra, the perfection of its ensemble, are too well known to need further discussion. At the first concert Beethoven's "Eroica," dramatically read, was followed by an even more remarkable performance of the Fifth Symphony by Shostakovich. In this, the full splendors of all sections of the orchestra were to be heard. Dr. Koussevitzky's masterly projection of the work made the music sound even more powerful than perhaps it actually is. At the second concert, Debussy's Prelude to The Afternoon of a Faun and Ravel's Daphnis et Chloe Suite were astonishing disclosures of orchestral balance and fluidity. The concert opened with a brilliantly played overture, Carnaval Romain, by Berlioz, and closed with the conductor's highly personalized version of the Fifth Symphony by Tchaikovsky.

Piatigorsky With Chicago Symphony

The third Tuesday concert of the Chicago Symphony, conducted by Désiré Defauw, presented Gregor Piatigorsky as soloist in Dvorak's Cello Concerto. Mr. Piatigorsky's beautiful tone and suppleness of phrasing were much in evidence in this work, not particularly grateful for his instrument. The orchestra gave a spirited performance of Mozart's Overture to Don Giovanni, was meticulous in Prokofieff's Classical Symphony, and lent clarity and flexibility of treatment to Lekeu's Fantasie on two Anjou Folksongs.

At the following Thursday-Friday concerts Mr. Piatigorsky was again soloist, appearing this time in the Schumann Concerto. He was, if possible, in even better form, and the outpouring of romantic emotion in the slow movement was high achievement. Mr. Defauw's sensitively wrought accompaniment was his best contribution to the concert. The performance of Hindemith's suite from Mathis der Maler would have been benefited by another rehearsal or two. Honegger's Pastorale d'Été lost something of its transparent charm by the employment of the full orchestra.

The second all-Beethoven concert of the season disclosed some of the most arresting qualities of Mr. Defauw's conducting. The Coriolanus Overture was played with commanding comprehension of its architectonic properties. The Fourth Symphony was notable particularly in the first and third movements, where again a sense of structure was clearly underlined and the orchestral playing delicately balanced. The "Eroico" symphony fared best in the deep eloquence of its slow movement, which followed the somewhat restlessly played first, and again in the scherzo which flashed into brilliance.

Bojanowski and the Woman's Symphony Orchestra

The third and last concert of the Women's Symphony Orchestra season took place at Orchestral Hall, with Jerzy Bojanowski in directorial command. Mr. Bojanowski's tenure of the post of conductor has now been sufficiently long for his imprint upon, and his shaping of the orchestra to be clearly felt. The performance of Moniuszko's Overture to Halka had not only precision and detailed care to recommend it, but spirited *élan* as well. Two unimportant pieces by Inez Riddle McDonald, a Chicago composer, were given with surprising enthusiasm and even warmth; and the accompaniment to Mozart's E flat major Concerto for two pianos (Vera Gillette and Vincent Micari as soloists) was discreet and stylistically pure. After a long intermission, during which the pianists played Milhaud's brilliant Scaramouche and a transcription of the Coronation Scene from Boris Godounoff, the orchestra made a colorful impression with Carpenter's Dance Suite and dealt well with the Fourth Symphony of Schumann.

Malcuzynski in Recital

Witold Malcuzynski appeared at the second concert of the Adult Education Council and scored an impressive success. Liszt's great B minor Sonata was the high peak of the program, which also included the Chromatic Fantasie and Fugue by Bach, two Mazurkas by Szymanowski and a group of Chopin. Mr. Malcuzynski's brilliant pianistic gifts were evident throughout the concert, but in the Liszt Sonata, a certain boldness of outline and dramatic impulse made the interpretation particularly effective.

Trapp Family Singers Appear

Two concerts were given by this delightfully informal group at Orchestra Hall—the first was under the auspices of the St. Ignatius Alumni, and the second under the management of George A. Kuyper. In these 16th, 17th and 18th century music was played on recorders or sung, in addition to Christmas carols from various countries. The charming freshness of the voices and, above all, the unaffected simplicity of the Trapp Family Singers' approach to music made both concerts singularly touching to the listeners.

University of Chicago Modern Concert

At a recent Composers' Concert, music by Schoenberg, Stravinsky and Prokofieff was featured. The Pro Arte Quartet, Joseph Szigeti, violinist, and Harry Kaufman, pianist, were the performing artists. Schoenberg's Quartet No. 3 and Prokofieff's Sonata in D major for violin and piano (originally written for flute and made over for Mr. Szigeti) were given their first performances in Chicago. The program also included Prokofieff's String Quartet, Op. 50, and the Duo-Concertante for violin and piano by Stravinsky.

Manager Harry Zelzer's Busy Schedule

Nancy Silsbee, young pianist from Ohio, made a successful Chicago debut at the Civic Theatre. A taxing program of classic and modern works disclosed a sound technical equipment and considerable musical comprehension.

Dusky-voiced Libby Holman, of musical revue and night club fame, and Josh White, guitarist, made their American concert debut at the same theatre. A colorful program of early American "blues" and other works was performed.

Mildred Freeman, another debutante, showed pianistic promise in a program of unhackneyed works.

Devi-Dja and her Bali-Java dancers and musicians offered Chicagoans an authentic and tantalizing taste of the Orient at their concert. The subtle expressiveness of movement which clothed the mystic symbolism of this not-too-familiar art was enchanting to the eye.

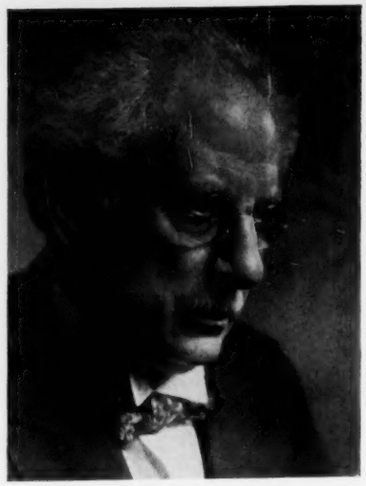
Bertha Ott Presents Recitals

Louis Crowder, chairman of the piano department of Northwestern University, displayed a fine talent and cultivated musicianship at his recital at Kimball Hall.

Dorothy Staiger, artist student of Nelli Gardini and winner of the young Artist Contest, Society of American Musicians, justified her triumph in a recital of well chosen and variegated songs. Miss Staiger possesses not only a sizable voice of beautiful quality, which has been well developed, but also a distinct flair for song interpretation.

Universal Opera Company in Lucia

Great enthusiasm greeted the performance of Lucia di Lammermoor which was given by the Universal Opera Company at the Eighth Street Theatre. Giovanni Berrafato, the conductor, achieved no little success with his young singers, among whom was June Browne, artist student of the John Sample studios, as Lucia. Other participants were Algard Brazis, as Henry Ashton and Enrico Clausi, Edgar.



DR. MARTIN G. DUMLER,

Cincinnati composer, has been awarded the Rosa F. and Samuel B. Sachs Fund prize of $500. The award was presented by Mayor James Garfield Stewart on behalf of the Cincinnati Institute of Fine Arts at a luncheon given in the Queen City Club in recognition of Dr. Dumler's orchestral work, Four Ballet Scenes, first performed by the Cincinnati Symphony at its concerts of March 10 and 11, 1944. An annual award since 1929, the prize is given to a Cincinnati resident for an outstanding achievement.

Two Youthful Aspirants to Fame

Two youthful talents were heard in recital at Kimball Hall recently. Merry Lou Huneryager, a promising pupil of Lola Fletcher, sang her songs with youthful spontaneity and sufficient vocal charm to warrant a bright future. She was assisted by Ray Haux, a well schooled pupil of Ruth Ray, who gave a very creditable account of himself in several violin pieces, including the D major Caprice by Paganini.

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De Paul University School Events

The Christmas season was ushered in by two musical events under the auspices of the De Paul University School of Music. The University Choir, directed by Arthur C. Becker, dean of the school of music, sang Christmas songs in a program given in conjunction with the American Guild of Organists, Chicago Chapter, at the First Congreational Church. An evening of chamber music was later heard at the De Paul Little Theatre, under the direction of Richard Czerwonky, conductor of the University Orchestra and professor of violin. The program included the G major quartet by Haydn, Trio for three flutes by Kuhlau, and the F minor Sonata for clarinet and piano by Brahms.

William E. Johnson in Recital

William E. Johnson, artist student of Alexander Nakutin, successfully appeared in a recital of songs at the Metropolitan Community Church.

Edward Meltzer to Conduct on Tour

Various activities are reported by Edward Meltzer, conductor of symphony, opera and radio performances. In addition to several guest appearances, Mr. Meltzer will conduct his own orchestra, the Meltzer Little Symphony, in short tours outside of Chicago. He has also been appointed musical director and manager of the New Opera Co., which not only plans performances in Chicago but will co-operate with similar companies in Detroit, Cleveland, Cincinnati, St. Louis, Indianapolis and Milwaukee. This is a project to build up a circuit of midwest cities for the establishment and furtherance of operatic performances.

Chicago Musical College Events

The Chicago Musical College is cooperating with the Choral and Orchestral Association of Chicago and the Chicago Park district in presenting musical programs in several of the recreational parks in the city. During the month of January programs will be given by collegiate students in Kelvin, Independence and Hamilton Parks.

Jean Stern, 10-year-old pianist, student of Mollie Margolies, was the soloist at the Young People's Concerts of the Chicago Symphony on Dec. 6 and 20, under the direction of Rudolph Ganz. Ella May Whitney, violinist, student of Ray Huntington, will be the soloist on similar programs in January.

A memorial service for Nelle Richmond Eberhart, who wrote most of the lyrics for Cadman's songs, was held in the College Recital Hall under the auspices of the National Society of Arts and Letters, with Mrs. Franklin H. Miller as chairman. Addresses were made by Dr. Preston Bradley and Rudolph Ganz, and the musical program was presented by Helen Freund, soprano, May Barron, contralto, Dorothy Briggs, harpist, with Helen Brown Freund and Alice Brown Stout, accompanists.

A program as a tribute to the late Leon Sametini will be presented by Mr. Ganz, Paul Stassevitch, successor to Mr. Sametini, and Reinhold Schmidt, baritone, on Jan. 5, in the College Little Theatre.

Dorothy Staiger, soprano, student of Mme. Gardini, and winner of the vocal contest of the American Society of Musicians, appeared with great success in Kimball Hall, Dec. 13, under management of Bertha Ott. Rex Hogan, baritone, student of Reinhold Schmidt, has been very busy with a series of recitals in conjunction with the work in veterans' rehabilitation. Helene Hekman, student of Richard DeYoung, sang the contralto roles in the Messiah performance given in Muskegon, Mich., Dec. 20.

The Annual Christmas programs of the Curtis and Preparatory Piano departments were given Saturdav afternooon and evening, Dec. 16. The evening program included instrumental soloists; a chorus of young ladies; Act III from Hansel and Gretel under the direction of Lorena Anderson; the Dalcroze presentation, A Christmas Pantomime, under the direction of Deva Howard, and the Dancing Class, under Elsie Stigler.

Walden String Quartet Gives Cleveland Series

The Walden String Quartet made its first Cleveland appearance, opening its series of four concerts at the Cleveland Museum of Art, on Dec. 1, with Mary U. Bennett, pianist, as guest artist. Other dates are Jan. 5, Feb. 2, and May 4.

The Quartet played an all-French program for the opening of the three-day French Composers' Festival at the Baldwin-Wallace College on Dec. 15, with Joseph Brinkman as guest pianist, and several performances throughout the state of Ohio have been scheduled later in the season.

Three of the Quartet's musicians—Homer Schmitt and Bernard Goodman, violins; Robert Swenson, cello—are original members of the group, which was organized twelve years ago. Schmitt and Goodman are prominent members of the first violin section of the Cleveland Orchestra, and Swenson is assistant cellist. George Poinar, violist, who joined the group two years ago, is head of the violin department and conductor of the Symphony Orchestra at Baldwin-Wallace Conservatory of Music.

THE WALDEN STRING QUARTET.
Left to right: Bernard Goodman, violin; Homer Schmitt, second violin; Robert Swenson, cello, and George Poinar, viola.

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After her appearance with the Philharmonic, where she played the Tchaikovsky violin concerto so triumphantly, Erica Morini gave a celebratory gala at her Fifth Avenue home, and among the congratulators were George Szell, Alexander Kipnis, Mr. and Mrs. Andre Mertens, Mr. and Mrs. Ward French.

Jennie Tourel's party had composers Gretchaninoff, Martinu and Villa-Lobos, artists Schuster, Leonard Warren, Elman, Erich Itor Kahn, managers Coppicus, Schang and Leisser, and Goddard Lieberson and Greta Rauch, from Columbia Recording.

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Over fifty persons gathered at the home of Richard Manning, after his New York debut recital at Town Hall, Dec. 12. Among those present were Franchot Tone, Riccardo Martin, Mr. and Mrs. Hugh R. Thompson, Giovanni Zenatello and Miss Zenatello, and Jeanne Palmer.

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The William Morris Agency arranged a cocktail (and appetizers) gathering at the Waldorf-Astoria to greet the New York visit of Heitor Villa-Lobos, Brazilan composer. He speaks only Portuguese and French, so that many of the greeters could do nothing more than shake hands with the distinguished guest of honor. Among those present, this Parader noticed Balokovic, Marian Anderson, Marcel Hubert, Olin Downes, Danton Walker, Leonard Liebling, Aaron Copland, Cobina Wright, Sr., Jennie Tourel . . .

Deems Taylor celebrated his birthday, Dec. 22, with a party at his New York apartment, and open house lasted from 6 p.m. to 3 a.m., with bunches of celebrities dropping in to offer good wishes and partake of the lavish hospitality. A huge birthday book, signed by most of his famous friends, was presented to the pleased Deems.

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Tonal Tattling.

Mana-Zucca has returned to her home in Miami after a long visit in New York . . . Jack Rosenberg's reelection as president of Musicians' Union, Local 802, A. F. L., followed a whirlwind but friendly campaign, with several opposition tickets in the field . . . Lionel Barrymore, actor-composer, now is a member of ASCAP, realizing his ambition of years . . .

Martinelli lunching at the Ritz-Carlton. Those rich tenors! . . . At the Overseas Press Club dinner and dance, held at the Lotos Club, there was an interesting program with highly artistic Oriental dancing by Lucille Peters; Samuel Dushkin and Erich Itor Kahn playing Brahms' D minor violin-piano sonata; Leon Fleisher contributing piano solos; and rapturously received impromptu singing being done by Lily Djanel and Gerhardt Pechner . . .

Iturbi plays the role of himself, in the film, Music For Millions . . . In her current Operalogue series at Hampshire House, Carol Longone will do one on Pelleas and Melisande, Jan. 12, and four on Wagner's Ring, starting Jan. 3 and continuing through March 7 . . . The death of sweet Colette D'Arville, in New York, Dec. 16, is mournful news. She had a host of friends, especially the many young artists whom she helped so generously . . .

Gaetano Merola, the San Francisco Opera impresario, was in town for a while, garnering artists for his next autumn season . . . Opulent-voiced Kerstin Thorborg, on the radio, singing a light Viennese waltz, made one anxious to hear Lily Pons do the Immolation Scene from Götterdämmerung . . . The touring San Carlo Opera Company drew an audience of 4,000 at its Aida performance not long ago in Albany. The Times-Union said that "the San Carlo is an annual 'must' in Albany after its great triumph here" . . . At Barnard College there is a dramatic society called The Playhouse. Last month they gave Shakespeare's Julius Caesar with a cast including Lyubia Stokowski (daughter of Leopold) and Joan Taylor (daughter of Deems) . . . Frances Perkins, former music critic of the Herald-Tribune, is in Paris doing Army service. He reports that the city is having recitals "with a profusion that recalls New York in mid-season" . . . Mrs. Charles (Minnie) Guggenheimer, if you must know, is an exceptionally gifted amateur pianist . . . The stork brought a new addition to the Joseph Schusters, and promises one soon to the Artur Rodzinskis . . .

TOSSY SPIVAKOVSKY,
young Russian violinist who was heard last season with the New York Philharmonic under Rodzinski, playing the first New York performance of the Bartok Violin Concerto, will give his second Carnegie Hall recital on Jan. 19.

LONDON

By HUGH LIVERSIDGE

LONDON.—A great Thanksgiving Day celebration organized by the the Daily Telegraph entitled "To You, America" took place at the Albert Hall. The ceremony was attended by Prime Minister Winston Churchill and by Mr. Winant, American Ambassador to Britain. Music, oratory and spectacle combined to make an imposing array. The band of the Scots Guards gave a selection of American tunes by Stephen Foster. John Barbirolli, the Alexandra Choir and the London Symphony Orchestra gave examples of works by American composers, including two movements from an interesting Symphony by Randall Thompson, Plain Chant for America by William Grant Still and Earl Robinson's fine Ballad for Americans. The proceedings evoked the greatest enthusiasm.

Boosey & Hawkes Concert Gives New Williams Quartet

A Boosey & Hawkes modern concert gave us Vaughan Williams' beautiful recent quartet in A minor. The work was admirably played by the Menges ensemble. The quartet is dedicated to Jean Steward, viola player in the quartet. It was the last movement which held the audience spellbound. It shows Vaughan Williams at once at his most mystical, philosophical and declamatory. The music is painted in proud lines of compelling power and breath-taking beauty. One almost feels that one should stand and listen to it bareheaded. It was, therefore, something of a shock to have the audience insist on the aged, revered composer taking a bow as if he were a prima donna who had just rendered Una voce poco fa.

A concertino by Leos Janacek was, as one of my colleagues succinctly remarked, "the kind of thing that gets modern music a bad name"—triviality masquerading in a pretentious garb, contrived to produce an effect devoid of all variation and of extreme boredom. Sophie Wyss sang Fauré songs with tasteful understanding.

Interesting Program Led by Unger

An interesting program was given at Leeds Town Hall by Dr. Heinz Unger and the Northern Philharmonic Orchestra. Bloch's Concerto Grosso for strings and piano was a worthy example of his individual style. As soloist in Beethoven's 4th Concerto, Franz Osborn gave just that type of boudoir rendering which I cordially dislike. Granted most of the soloists' passages in the first movement are marked "*piano*," yet the keynote of this movement is "*sf*," not "*grazioso*" as Mr. Osborn seemed to think. Dr. Unger's orchestral accompaniment was excellent. In the first movement of Brahms' Fourth Symphony, on this occasion, the playing of the brass and woodwind was sometimes such as to make me feel as if I were having my teeth pulled out slowly, one by one, without the benefit of an anesthetic. But the remaining movements made amends, the last being particularly noteworthy.

Weldon Guest-Conducts London Symphony

George Weldon, music director of Birmingham, was guest conductor of the London Symphony Orchestra at the Cambridge Theatre, London. He gave an admirable performance of the Strauss Don Juan. A Pavane by Fauré was particularly enchanting and the orchestral accompaniment to Moisiewitch's powerful rendition of the Grieg Concerto wholly admirable. But Beethoven's Fifth Symphony is not the gay and debonair affair it became on this occasion. The third movement sometimes sounded like Johann Strauss rather than Beethoven. A slower and more deliberate tempo in the last movement would have enabled the conductor to mass his orchestral effects better and to build up the climaxes like the great Nikisch used to do or as Toscanini does today. The audience applauded mightily.

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REINER LEADS IN ROCHESTER

ROCHESTER, N. Y.—With the opening concert of the Rochester Philharmonic Orchestra, Fritz Reiner, the first of this winter's guest conductors, achieved a magnificent success. He conducted Weber's Euryanthe Overture, Beethoven's Second Symphony, Aaron Copland's El Salon Mexico, and Dances from Galanta by Zoltan Kodaly, and the most brilliant performance of Richard Strauss's Don Juan I have heard for a long time.

Pierre Luboshutz and Genia Nemenoff were soloists in the second Philharmonic concert, conducted by Guy Fraser Harrison. Mozart's concerto in E flat for two pianos (K. 365) was played delightfully. The highlight was their expert playing of Bohusiav Martinu's melodious and poetic concerto for two pianos and orchestra, written in 1943, and dedicated to the soloists. Rachmaninoff's Symphonic Dances, op. 45, were given resplendent interpretation by Mr. Harrison.

The enthusiastic ovation given to André Kostelanetz, who conducted the third Philharmonic concert of this season was well earned. Mr. Kostelanetz stirred the orchestra to the melodious type of playing so well known from his radio performances in Haydn's Symphony in G, No. 88; Porgy and Bess, a symphonic picture arranged for orchestra by Russell Bennett from Gershwin's opera, and Franck's Symphony, dramatically interpreted.

The two Eastman School Symphony Orchestras, Senior and Junior, gave their first concerts this month; and proved that they accomplish something which occasionally is lacking even with favored orchestras. These students are able to convey real pleasure in music because of the enthusiasm their playing radiates. The Senior Orchestra in the Symphony of Franck, under Dr. Paul White's baton, gave a beautiful expressive reading. They accomplished a similar success with Shostakovich's First Symphony. Impressive too was Handel's Concerto Grosso in D minor, op. 6, No. 16, given by the Junior Orchestra under the same leader. Dorothy Merriam gave a splended performance of Wieniawski's 2nd concerto for violin and orchestra.

Dr. White also made a hit as composer when, in one of the "pop" concerts of the Civic Orchestra, he conducted the first Rochester performance of his four melodious lovely Lake Placid Scenes.

Dr. Howard Hanson opened a new series of broadcasts with the Eastman School Little Symphony Orchestra. J. S. Bach's Brandenburg Concerto No. 4 was played superbly. Catharine Crozier Gleason played with the same warm feeling Handel's Organ Concerto in F major, op. 4, No. 5.

In the chamber music series we had an interesting recital of American folk music by John Jacob Niles; and later in the month Yella Pessl, assisted by Ruth Freeman, flutist, and Horace Britt, cellist, offered delightful 18th Century music. Miss Pessl's harpsicord playing was masterly.

Two performances which brought large audiences to the Eastman Theatre were sponsored by the Rochester Civic Music Association and S. Hurok and presented the Ballet Theatre in seven ballets, among them the lively and amusing Fancy Free with Leonard Bernstein's delightful music.

DR. HANS KUPPENHEIM

WILLIAM KREVIT,
piano teacher of Brooklyn, will be guest speaker for the Piano Forum of Music Teachers National Association convention in Detroit on Feb. 14, his subject "parent-education" in music study. Recently Mr. Krevit conducted a Parent-Music Teachers Forum under the auspices of the Brooklyn Music Teachers Guild at the Brooklyn Academy of Music. He also has contributed several articles on the subject to leading periodicals. Mr. Krevit has taught in Brooklyn for 17 years; he is particularly interested in developing new techniques in piano pedagogy.

BUFFALO

BUFFALO, N. Y.—Slightly late for rehearsal, William Kapell walked into Kleinhans Auditorium on Dec. 13, humming the Rachmaninoff Concerto. But the Buffalo Philharmonic Orchestra was playing the Khatchatourian. With a start Kapell turned to Manager John Bauer. "What's this? I've not touched it for six months. They told me I was playing the Rachmaninoff."

But the orchestra was all ready for the Khatchatourian. Kapell pulled himself together and, to the admiration of all, started to play. The evening's performance was an all-time high for the pianist and for the Buffalo Philharmonic Orchestra.

Jennie Tourel was guest soloist with the Philharmonic Orchestra on Nov. 23. As in other cities, this artist won all hearts. Miss Tourel was most ably supported by the orchestra. The major symphonic work was Hindemith's suite from his opera Mathis, The Painter.

The Buffalo Philharmonic Orchestra played its first out-of-town concert on Dec. 4. Tonawanda greeted the orchestra and Conductor Autori with enthusiasm. More concerts are planned for the spring, so great was the success, financially as well as artistically. Bertram Rowe, baritone, the soloist, revealed a fine natural voice.

To sell over 3,000 seats for an appearance by a single artist is gratifying to any booking agent. It was so to Zorah Berry, local impresario. The occasion was the last concert in this country by Lily Pons before leaving for a USO tour abroad. The audience received all it came for and more.

Luboshutz and Nemenoff delighted another large audience on the Zorah Berry Series. It was evident that the crowd loves these two artists, whatever they play. A note in the program invited listeners to meet the artists.

Buffalo is not very dance-conscious and many missed one of the most delightful evenings yet offered by Zorah Berry. The Rosaria-Antonio Dancers, however, who appeared here recently, left everyone asking for more.

HELEN BATEMAN

Conference and Concert Marks Emanu-El Centenary

The Centenary celebration of Temple Emanu-El of New York included an all-American Conference on Hebrew Music, followed by a concert of choral works, presented in the assembly hall of the temple on the afternoon of Dec. 17. Dr. Samuel H. Goldenson was honorary chairman, Saul F. Dribben the chairman, and Dr. Joseph Yasser led the discussions. Dr.Hugo Leichtentritt, professor emeritus of Harvard University, read a paper on The Biblical Image in Hebrew Music, and Dr. Yasser discussed The Modern Jewish Composer. Lazare Saminsky, composer and director of music at Emanu-El, spoke on the Jewish liturgical music of today, its sources and prospects, and read a statement by Isadore Freed, composer, and lecturer at Temple University, on Music of the American Synagogue. All the speakers stressed the living quality of Hebraic music and its great tradition.

Modern liturgical music was presented in an interesting program which followed, performed by a choral ensemble from the Emanu-El Choir, directed by Mr. Saminsky, with Betty Gladstone, soprano, Lucien Rutman, tenor, and Moshe Rudinov, the congregation's cantor, as the soloists. Numbers included V'Shumru by Mark Silver; The Star of Morning by Henry Shalit (poem by Yehuda Halevi); May the Words by Frederick Jacobi; Hasidic Melody (Reb Schmuel's Nigun) from Ten Hebrew Songs and Dances and an excerpt from the Friday Evening Service, both by Lazare Saminsky; and two works by Ernest Bloch, including an excerpt from his Sabbath Service. Opening the program was an organ prelude by Julius Chajes.

Federated Music Clubs Announce Young Artists' Contests

The New York Federation of Music Clubs announces a Young Artists' Contest for pianists, violinists and vocalists, national winners to receive cash prizes of $1,000 each. The age limit is 18 to 30 years. The state contests will be held in New York in the spring. Winners then proceed to the district which includes New York, New Jersey and Pennsylvania. District winners will be eligible to enter the final national contests in New York next May. Detailed information may be obtained from Edwin Hughes, chairman of the 1945 Young Artists Contests in New York State, 338 W. 89th St., New York 24, N. Y.

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SILHOUETTES: NEW SINGERS AND THE YEAR OF OPPORTUNITY

By MARY CRAIG

1945 is a year of unparalleled opportunity for young singers. New trends, new conditions and new musical consciousness are in the air. Underlying all, there is a feeling of uncertainty, a mingling of alertness, expectation and anxiety, doubtless due to the unusual circumstances of the war period. It is a time to stabilize, concentrate and establish standards of vocal art and performance which will determine the future of American song.

In the operatic world, the revitalizing influence is most keenly felt. The smaller companies are increasing personnel and extending tours despite "duration" difficulties. In the major organizations, of which the Metropolitan is our gauge, leading roles of importance are being assigned to newcomers, many of debutant status. This is a portent, not entirely to be deplored, of the breaking down of traditional limitations and the opening of the door to new talent. The question is, Will singers be equal to the opportunity?

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Several years ago, a young American mezzo made her first appearance in a difficult lead-part at the Metropolitan. She met with instantaneous success, and critics marveled. Few knew that behind that debut lay approximately five years of careful drilling and stage experience in the perfection of this particular role.

Of course, such schooling is out of the ordinary. It is not feasible to spend so long a time on each characterization; and certainly, preparation must be adjusted, as far as practicable, to the streamlined modern pace. We read fables of the weary, laborious study of the "great-greats" who had to be ready with twenty or more complete roles before operatic consideration was possible; also of a life-time of devotion to readying an Isolde or a Parsifal. All of this has gone by. The winds of chance have attained tremendous velocity and young singers are put under unbelievable pressure.

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It is to the credit of these new artists that, in spite of the lack of predicated routine and experience, they are holding their positions of responsibiilty with dignity and sincerity, and in several instances with amazingly fine achievement.

Today's audiences are growing larger, more enthusiastic than in the past, eager to hear and know more about song and singers. Opera, once a luxury item, is, through radio and other humanizing and far-reaching mediums, rapidly becoming familiar to all the people—a fact which is helpful to the new singers.

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There is also an excellent national movement, headed by a group of leading musicians and teachers, which has as its aim the establishing of local and municipal opera throughout the United States. This Association, formerly the National Committee for Opera in America, has been re-organized. Its first meeting for discussion of plans was held on Dec. 28 in New York City, with Clifford Edwin Bair, of Winston-Salem, N. C., presiding. An encouraging sign of current interest was the long list of charter members representing 28 states. This project advocating the extension of operatic performances in English wherever possible, and the consequent increase in engagements and experience for American singers, has strength, purpose and enthusiasm. The outlook is extremely hopeful.

A "Commuting" Voice Specialist

HARRIOT EUDORA BARROWS
(Photo by Perham, Boston)

A forceful personality among teachers of singing is Harriot Eudora Barrows, who maintains studios in Boston and in New York City and, in addition to her regular schedule, for the past two seasons has held master classes in the Chicago studios of WGN. The weekly commuting between the two Eastern cities and the trips to the Middle West would exhaust a person of ordinary endurance, but Miss Barrows finds that all travel fatigue is offset by the joy of working with gifted singers.

In a conversation with Miss Barrows we felt the enthusiasm and charm she radiates. Her knowledge of voice, song and interpretation is founded on long study and active personal appearances as a singer. She sang many engagements with the Boston Festival Orchestra, under the baton of Emil Mollenhauer, and was also heard in joint recital with Anton Witek, concertmaster of the Boston Symphony, and Mme. Witek, pianist. Many other notable concert appearances were made as soloist and with instrumentalists of high standing. Miss Barrows sang with Timothee Adamowski, violinist, and Edward Dern, violinist to the King of Belgium. Interesting experiences were concerts given with Maud Powell, America's greatest woman violinist, and with George Hamlin, tenor of the Chicago Opera.

In a full and rich musical life, Miss Barrows cherishes the memory of hearing Adelina Patti on her farewell tour and all of the great singers of that period down to the present. And from this and from her intensive study, she has acquired the skill necessary for the basic and artistic training of her pupils.

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Harms Chorus in Concert

The John Harms Chorus presented its annual concert in Town Hall, Dec. 17, offering an elaborate program with Margaret Harshaw, contralto of the Metropolitan Opera as featured soloist; a quartet including Earl Palmer, tenor; Iona Harms, soprano; Dorothy Weaver, mezzo-soprano, and William McCully, bass, and as soloist, John Baker, baritone, of the Metropolitan Opera.

Miss Harshaw sang with good style, her voice being most effective in the Brahms Rhapsody for alto and male chorus, and the Arioso from La Mort de Jeanne d'Arc by Bemberg. The chorus in selections from the Rossini Stabat Mater, The Blessed Damozel by Debussy, Mrs. H. H. A. Beach's Canticle of the Sun, and the Coronation Scene from Boris Godounoff by Moussorgsky, showed excellent training, accuracy in attack and pitch, a notable range of dynamics and tonal color. The soloists did sincere and adequate work. Baker was outstanding, singing with beautiful quality of voice and unusual clarity of diction. Milton Kaye at the piano, George Volkel at the organ for the chorus, and Charles Baker at the piano for Miss Harshaw, gave splendid support. John Harms, conductor of the chorus, exhibited musicianship and poised control.

Lansing Hatfield Scores on Broadway

LANSING HATFIELD

Lansing Hatfield, descendant of the famous Feudin' Hatfields of the Southern Appalachian mountains, is one of the brilliant younger figures on the singing stage. His life has been a typical American success story colored by his vocal talent, personal charm and his willingness to work. Born in Virginia, educated at Lenoir Rynne College, N. C., and Peabody Conservatory in Baltimore, Hatfield followed the usual procedure of the young fellow just out of school, making a living as a travelling salesman, until his exceptional voice became the paramount factor in his life. After this early business experience, nothing in the music world was too difficult. His winning of the $1,000 prize in the Texaco Search for Talent contest brought the baritone to the attention of managers, and from that time on the only problem was to fulfill the many demands for his services in every type of singing engagement — radio, concert, oratorio, opera. In 1941 he won the coveted Metropolitan Opera contract in the Auditions of the Air. A promising debut was made that same year in Rigoletto. Recently, Hatfield has spent six months singing for USO-Camp Shows, travelling to every place in the Southwest Pacific where there were American troops. He is a great favorite with GI Joe.

Hatfield often recalls the time he auditioned for his first "big time" manager and tried to show off his knowledge of foreign tongues in song. The manager finally asked, "Don't you know any English?" Since then Lansing has evened up the score by appearing in numerous important American productions such as Show Boat, The Devil and Daniel Webster, Susanna, Don't You Cry, and his present assignment in the musical version of Sadie Thompson.

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Pergolesi Opera Sung at Columbia

The Columbia Theatre Associates of Columbia University gave the first of five scheduled performances of an English version of a Pergolesi opera buffa, billed as The Jealous Husband, at Brander Matthews Theatre, Dec. 13. The presentation offered a singular welding of ancient music and modernized Gilbert and Sullivan verse with occasional excursions into slightly Freudian jokes and interpolated airs. The audience, musician and layman alike, enjoyed it enthusiastically.

Of the singers, Donald Whentcraft was outstanding in the title role, using his fine baritone voice with ease and handling the stage work with assurance and poise. Lois MacMahow, Mary Elizabeth Kells, and Leopold Simonean sang valiantly, but appeared not quite routined enough to deal with the difficulties of awkard text in combination with trying vocal line. Further performances may eliminate much which is doubtless due to inexperience. The production was under the stage direction of Dr. Milton Smith and the musical direction of Professor Otto Luening.

The score was arranged and orchestrated by Richard Falk, who included some arias from another Pergolesi score, and the English libretto was by Edward Eager.

Edith Henry Pupils in Many Engagements

Pupils from the Edith Henry Studio, New York, are active in many fields. Carmen Congdon, contralto, is soloist in the Middleburg (Conn.) Congregational Church. Elizabeth Hart is soprano soloist in the East Orange Methodist Episcopal Church. Donald Taylor, tenor soloist of the Reformed Church in Poughkeepsie, N. Y., recently appeared in recital at Lake Mohonk and sang in Messiah, Dec. 17, in Poughkeepsie. Adele Parish and Joseph Nedley were engaged for leading parts in the Shubert production of The Student Prince in Louisville and Chicago. Dorothy Roman took the title role in The Merry Widow on Dec. 7 in Ridgewood, L. I. Roberta Light, soprano, began a six weeks' engagement on Dec. 21 at the Latin Quarter, Miami. Charles Wood, tenor, is to be in Michael Todd's new show, Up in Central Park. The Ross Sisters are singing in Todd's Star and Garter in Chicago.

Maria Mendoza Makes Singing Bow

MARIA MENDOZA
(Photo by J. Abresch)

A new figure in the song world is Maria Mendoza, the attractive young soprano who was heard recently on the Mutual Networks program Wide Horizons. Miss Mendoza appeared in recital Nov. 15 in Cleveland, O., where she had sung previously with the Cleveland Opera, her work on every occasion being greeted by audience and critics with enthusiasm. It is evident that Miss Mendoza has made an excellent start in her chosen career. A graduate of Baldwin-Wallace Conservatory and an accomplished instrumentalist, Miss Mendoza has the fortunate combination of stable musicianship, decided talent for discriminating interpretative effects and promising histrionic ability. She further reveals an ingratiating personality and beauty of voice. Her Christmas engagements include solo appearances in Messiah, Dec. 4 in Brooklyn and Dec. 12 in Yonkers. Miss Mendoza is soloist of the First Dutch Reformed Church, Brooklyn, N. Y.

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BOSTON

ORCHESTRA IN BIG BOND DRIVE

By JULES WOLFFERS

BOSTON.—Breaking all records for attendance at a Boston Symphony Orchestra concert, 13,500 persons crowded the Boston Garden to capacity for a special "Bond Concert" which brought in a total of $9,959,122 in War Bonds to establish a record in New England. Serge Koussevitzky interrupted a mid-season vacation to conduct the stirring program, which included the Egmont Overture and the Fifth Symphony by Beethoven; Pomp and Circumstance by Elgar; the Lorraine March by Ganne; Dubinushka by Rimsky-Korsakoff; Sousa's Stars and Stripes Forever, and the 1812 Overture by Tchaikovsky. Although many in the crowd had never before attended a symphony concert, the audience was attentive and enthusiastic. The United States Naval Training Station band from Newport, R. I., joined in the National Anthem and also played a march to usher in 450 members of the women's services who were the only guests. In every way the program was a brilliant success, adding another page to the fine record Dr. Koussevitzky and the Boston Symphony have established in aiding the war effort.

The following Boston Symphony musicians are at present in the fighting forces: Lawrence White, percussion; Harry Shapiro and Paul Keany, horns; K. Vinal Smith, tuba; Roger Voisin and Alvin Ball, trumpets; Walter Trampler, violin, and Willis Page, double-bass.

Mitropoulos Is Guest Leader

Dimitri Mitropoulos was guest conductor for the ninth pair of regular Boston Symphony programs. The energetic and dynamic leader electrified his audiences with his telling and compelling interpretations of the Mendelssohn "Scottish" Symphony and Morton Gould's Spirituals for String Choir and Orchestra heard here for the first time. The Rachmaninoff Symphony in E minor took up the second half, with conductor, players and audience giving every evidence of delight in the work. To at least one listener, the symphony is rather empty and overpretentious.

The Handel and Haydn Society gave its 177th and 178th performance of Handel's Messiah at Symphony Hall on Dec. 17 and 18, with Dr. Thompson Stone conducting. The orchestra was made up of Boston Symphony players and soloists were Ruth Diehl, soprano; Mabel Pearson, contralto; Wesley Copplestone, tenor, and Edwin Steffe, bass.

Recitals and Chamber Music

Among the very large list of recitalists, Helen Traubel sang to excellent effect at the third program of the Boston Morning Musicales at the Hotel Statler, under the auspices of the Boston School of Occupational Therapy. The Metropolitan Opera soprano scored particularly in Beethoven, Schubert and Wagner items. Coenraad V. Bos was a sympathetic accompanist and also contributed piano solos.

Much chamber music has been heard, one of the finest programs being that of the Stradivarius Quartet, who with the assistance of Frances Snow Drinker, flutist, gave the second concert of their current Mozart series, which is under the joint sponsorship of Boston University College of Music and Mrs. Elizabeth Sprague Coolidge.

Evelyn M. Duncanson, local soprano, assembled an interesting program for a Jordan Hall recital before a large audience with Helen Zoe Duncan at the piano.

The lively new musical, On the Town, with music by Leonard Bernstein, had its tryout opening here.

Janet Fairbank to Sing All-French Program

Janet Fairbank, American soprano, will sing Ravel's Chansons Madécasse, Chausson's Chanson Perpetuelle and Rameau's Le Berger Fidèle when she appears on the University of Chicago Chamber Music Series at Mandel Hall in Chicago on Jan. 12. Hans Lange is to conduct, and other artists to appear on the program are Rudolph Reuter, concert pianist, and Dorothy Lane, harpsichordist.

Auditions for An Hour of Music

An Hour of Music, an organization founded in 1939, and dedicated to giving appearances to talented young artists (who have not yet made their professional debuts in New York) before invited audiences and otherwise furthering their careers, announces an audition for pianists on Jan. 11 in the studio of Harold Henry, New York. The judges are Harold Henry, Harold Morris, Arthur Shattuck and Frank Sheridan. All applications for a hearing should be sent to Mrs. Reginald B. Lanier, 123 E. 35th St., New York.

Young People's Opera in Concert

The Young People's Opera of the New York College of Music presented a concert on Dec. 12 at City College Auditorum, New York, under the direction of Siegfried Landau. The program was enjoyable, reflecting credit on Mr. Landau and the singers: Ruth Wolpert, mezzo-soprano; Zetha Avery, Christina Gardon, Jean Roberts, sopranos; Bernard O'Brien, tenor; Michael Rhodes, baritone; and J. Harrison Mooney, bass.

D. B.

LEONORA CORONA

as Tosca, a role in which she is appearing with the Boston Grand Opera Company. She has also sung Leonora in Il Trovatore and is scheduled to be heard as Elisabeth in Tannhaeuser and Tosca with the same company in Boston during January. (Photo by Pach Bros.).

The Kathleen Davison photograph on the Front Cover is by Merrill Chase Town House.

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BOOKS AND MUSIC OF INTEREST IN NEW ISSUES

The Leed Music Corporation has acquired exclusive publishing, selling, and distributing rights to all Soviet-Russian music in North and South America. This includes the entire field of Soviet-Russian music—contemporary, classical, folk, popular, orchestral, band, vocal, and instrumental music of nearly 175 different nationalities of the Soviet Union. The company will also represent Soviet composers in the Western Hemisphere, among which are Shostakovich and Prokofieff. The custodianship of the Am-Rus rental library has also been acquired and the firm will serve as a clearing house for information about Soviet-Russian music and its composers.

For the first time Leeds will pay royalties to the Soviet composers. Although music of the Soviet Union has been widely played throughout this country, in nearly all instances no royalties have been paid the rightful composers.

All Soviet-Russian music published by Leeds will appear under the Am-Rus Edition label and will bear the Am-Rus seal guaranteeing that it is authentic material. Lou Singer has been named Division Manager for the Am-Rus Edition, and Lou Levy is the president of Leeds Music Corporation. . . .

The Suite From the Hudson River Legend by Joseph Wagner has been added to the catalogue of Edw. B. Marks Music Corp. The Suite is an excerpt from Mr. Wagner's ballet, Hudson River Legend. . . . The Cantata, Humphrey Porter, also published by Marks, which appeared in the MUSICAL COURIER listing of new orchestral works in the Dec. 1 issue, is by H. A. Schimmerling rather than Hans Schimmerling who happens to be another composer. . . .

For the first time the Haydn Symphony in D minor is available for purchase in the U. S. It is a 16 minute work and has been published in this country by the Associated Music Publishers, Inc. . . .

Walter S. Fischer, president of Carl Fischer, Inc., has announced that employees of the firm will receive a novel Christmas gift in the form of protection against future hospital bills. Arrangements have been completed for their enrollment under the Blue Cross Plan of the Associated Hospital Service of New York.

Book

METROPOLITAN OPERA MILESTONES, by Mary Ellis Peltz; published by the Metropolitan Opera Guild, 654 Madison Ave., New York; $1.

Handsomely bound and printed, the 75-page little volume is a brief history of the famous organization, together with summarized accounts of the activities of the Guild and of opera ventures throughout the United States. The author has selected highlights of the performances and performers since 1883, and described them in terse but illuminative fashion. Many pictures of the artists of the past are included in these brightly informative pages based on authentic records.

Violin and Orchestra

CONCERTO FOR VIOLIN AND ORCHESTRA, op. 26, by Nikolai Lopatnikoff. Associated Music Publishers, Inc., New York. Violin and piano, $3. Orchestral material available on rental.

When the violinist Joseph Fuchs introduced this work to New York in his recent Town Hall recital, it met with instant success. Critics and audience alike praised the work. It is in three contrasting movements: the first, marked *allegro*, has rhythmic punch and skilfully developed themes. The second, *andante*, is rich in mood and melody while the finale, constructed on Russian dance themes is brisk and vital. A feature of this edition is that the composer made the piano reduction and it therefore retains as much of the orchestral texture as is possible while keeping it purely pianistic. This important addition to the concert violin repertoire can be played with orchestra, or, if necessary, in recital with piano accompaniment.

Orchestra Scores

SCHELOMO by Ernest Bloch;

SYMPHONY FOR STRINGS by William Schuman;

FIRST SYMPHONY by Samuel Barber. G. Schirmer, Inc., New York. $1.50 each for first two mentioned and $2 for the other.

These are the three latest additions to the G. Schirmer's edition of Study Scores of orchestral works and chamber music. Although the format is larger (about 7' by 10') than the miniature scores, the size of the print is about the same. The scores are replete with markings indicating dynamics and phrasing.

FOUR NORWEGIAN MOODS FOR ORCHESTRA, by Igor Stravinsky. Associated Music Publishers, Inc., New York. Miniature Score $1.75.

Four Norwegian Moods — Intrada, Song, Wedding Dance, Cortege—were composed by Stravinsky in 1942 and have since met with success in public performance. The miniature score of this work, and for that matter, all important modern orchestral works, is invaluable for study purposes. They should be published simultaneously with all new orchestral works. (Orchestral material available on rental).

For Cello and Piano

CELLISTS FAVORITE CONTEST ALBUM, selected and edited by Franklin Collier. Carl Fischer, New York. $1.

This album contains fifteen of the ever popular pieces such as Saint-Saens' Swan, Tschaikowsky's Chant sans paroles, Schubert's Ave Maria, etc. The pieces are carefully edited and the markings are quite complete. It is an especially good buy for the non-professional cellist.

For Piano Solo

LENDA BRASILEIRA NO. 4 (IARA), by Francisco Mignone. Edward B. Marks Music Corp., New York. 75¢.

Iara, in Indian-Brazilian legend, is the symbol of the good and evil forces of the day, a note in the score reminds us. Mignone, prominent Brazilian composer, according to report, has been composing a ballet on the subject of the mythological being. At any rate, this solo begins as an *andante calmo* in airy, skipping chords, in which one hand echoes the other; then follows a broad and lyrical theme, interspersed with a light *allegretto* section, and more of the soulful measures, ending as it began. It is a most individual and colorful work for advanced pianists, and is recommended as a novelty.

Two Pianos, Four Hands

AN AMERICAN IN PARIS by George Gershwin, transcribed by Gregory Stone. New World Music Corp. Harms, Inc., New York. $6.

This is a sure-fire hit for duo-piano concert programs. Mr. Stone has made a well-balanced reduction of the orchestral tone poem retaining all of the delightfully piquant Gershwin flavor.

Vocal Duets

DUET ALBUM FOR HIGH AND MEDIUM VOICES, selected and edited by Viola Morris and Victoria Anderson. Boosey & Hawkes, Inc., New York. $2.

Miss Morris and Miss Anderson, prominent vocal duo, who have toured in recitals in Britain, Australia, and the United States, have chosen eleven of their favorite numbers. The range is wide, including works of Monteverdi, Schuetz, Purcell and Couperin, with examples of Brahms, Franck, Schumann and two Shakespeare songs by Somervell and Keel. Each has the original and, where necessary, an English text by Marion Farquhar. There is a piano accompaniment. A most atractive collection at a moderate cost.

Songs

MERCEDES, Valse Espagnole, words by Margaret Bristol, music by Enrique Miro, arr. by Carl Deis. G. Schirmer, Inc., New York. 75¢ in U. S.

A gay, lilting number on waltz themes, devoted to ardent praises of a maid "so charming, so disarming." For high voice, range, E to high B flat.

COME, SWEET AND LOVELY, SOOTHING DEATH, text from Walt Whitman, music by George Kleinsinger. Oliver Ditson Co., sole distributors, Theodore Presser Co., Philadelphia. 50¢.

A forceful, earnest number which includes some passages to be sung tenderly, and others proclaimed with breadth and dramatic effect. The vocal line is more or less declamatory. The final note is a high C if desired, though an optional lower F is provided.

GRIEVE NOT, words by Margaret Bristol, music by Walter Golde. G. Schirmer, Inc., New York. 90¢.

The words of this song are poignant and deeply felt, as the singer assures another that a parting must be endured. It is a love song of sincerest sort, highly appropriate to the present day. The vocal line begins simply, and proceeds through changes of mood to an effective finale, in the medium voice version, on a sustained high E flat and a succeeding lower G. For medium or low voice, range D to high F sharp; and for high voice, from F to high A natural.

SOUVENIRS DE PARIS (Memories of Paris). Album of ten songs. Edward B. Marks Music Corp., New York. $1. (except Canada).

Here are ten of the latest popular French songs that have been introduced and recorded by leading native artists. Many of the numbers are from films and some have been popularized by Maurice Chevalier, Ray Ventura, and Danielle Darrieux. The lyrics are all in French while the music is in waltz and fox trot rhythms. The songs have a piquant charm typical of the country's art and are utterly delightful. This collection should be useful for students of French as well as for professional entertainers. Many of these songs will undoubtedly become favorites in this country too.

THE FARMER'S SON, dramatic ballad, music by John Tasker Howard, words by Rebekah Chriestenson; for medium or low voice. Oliver Ditson Co., Theodore Presser Co., Phila., distributors. 50¢.

This very effective number has been sung widely by leading artists on the radio and in concert. It tells in the first stanza of the farmer's son who tackled a dirty job first in cleaning the barn and later on the battle line, and the comment at the close of each half of the song is that he will be a man, and secondly, a hero by and by. The vital rhythm and fine patriotic spirit of this song should make it a highly popular one for these times. The medium voice version has a range from C to F (optional G) above staff.

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co-editor with Sigmund Spaeth of "Fifty-five Art Songs," a collection of works from many periods and lands. Prof. Thompson sang in the St. Olaf Choir as a student, was graduated from St. Olaf College and received the M. A. degree from the University of Iowa. He has specialized in conducting choral music and for the last seven years has been head of the Music Department and Chairman of the Division of Fine Arts at State Teachers College, Bemidji, Minn.

SATB

Meadowlands (Cavalry of the Steppes); music by L. Knipper; arr. by Peter J. Wilhousky. English version of Gusev's Russian text by Alice Mattullath. Carl Fischer, Inc., New York. 16¢.

Piano acc. for rehearsal only. To be sung *a cappella.*

I've Been in de Storm So Long; arr. by H. T. Burleigh. G. Ricordi & Co., Inc., New York. 15¢.

This Negro Spiritual is arranged for solo and mixed voices to be sung *a cappella.* Organ acc. for rehearsal only.

SSA

One Fine Day, by Puccini, arr. by Ruggero Vené. G. Ricordi & Co., Inc., New York. 20¢.

There is a piano accompaniment for this arrangement of the popular aria from the opera, Madame Butterfly.

When Johnny Comes Marching Home, by Louis Lambert; arr. by Peter J. Wilhousky. Carl Fischer, Inc., New York. 18¢.

A chorus for women's voices with piano acc.

With A Water-Lily, by Edvard Grieg; arr. by Jeanne Boyd. Oliver Ditson Co., Philadelphia. 15¢.

Three-part song for women's voices with piano acc.

The Song of Mary, by Carl Aug. Fisher; arr. by Ruggero Vené; English version by George Mead. G. Ricordi & Co., Inc., New York. 15¢

A chorus for women's voices with piano acc. from the Spanish of Vega.

SAT

Li'l David, Play on Yo' Harp; arr. by George W. Kemmer. The H. W. Gray Co., Inc., New York. 16¢

A Negro Spiritual for mixed voices with organ or piano acc.

SS

French Chansons of the 16th Century; ed. by Hans T. David. Music Press, Inc., New York. 25¢.

Arranged for two high voices with both English and French texts. To be sung *a cappella.*

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The Uphill Road, by Robert Coverley; arr. by N. Clifford Page. Theodore Presser Co., Philadelphia. 15¢.

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BERNICE FROST SAYS . . .

Beginning the Year 1945

During the past few weeks many letters received by the writer have in various ways asked the same question, "How can I improve my teaching?" Teachers who are seeking new ideas and materials can easily be classified as good teachers. Unfortunately there are some who are satisfied with their teaching and feel that unsuccessful phases of their work are caused by others—in most cases by the pupil or the parent. While we all know that only cooperation of all concerned can bring about the best results, we, the instructors, have the greatest responsibility.

Because educational procedures are ever progressing, alert teachers are constantly revising their approaches and their teaching repertoire. In order to maintain the highest standards in our profession, we should also keep in mind constantly the qualifications required to be good piano educators. The beginning of the New Year is an excellent time to have an honest and frank check up with ourselves. Do your qualifications conform to the following ten divisions?

A GOOD PIANO TEACHER SHOULD—

1. Be the finest person possible.
2. Have a deep appreciation of spiritual values.
3. Have a sympathetic understanding of people.
4. Have a sincere desire to teach.
5. Have a good general education.
6. Have musical talent and pianistic ability.
7. Have a good musical education and continuous piano study.
8. Have a knowledge of educational procedures and materials and the awareness of the ever-progressive changes in these.
9. Have diplomacy, business ability, sense of humor, and interests outside of the profession.
10. Have a realization that piano lessons are given not only for what the pupil may do with music but for what music may do for the pupil.

We hape the above suggestions may prove helpful to the many readers of the Musical Courier Piano Forum.

Absolute Pitch

A pupil of mine, a twelve-year-old boy, had been led by his family and friends to regard himself as an unusually talented person because he has absolute pitch. I have taught this boy for three years and have definitely concluded that he has less than average musical ability. Because I do not agree with the family that they should plan for the boy a career as a "professional pianist," we are having some difficulties. How can I further impress this family with the fact that, although their decision is well-meaning, it is unwise?

J. B.

You have no doubt told the family that while "absolute pitch" is a great help to any musician, it is not necessarily an indication of unusual talent. You have also been honest and frank in your disapproval of their decision, which they evidently disregarded. This being so, I should emphatically advise them to place the boy with another teacher.

Creative Work

Do you think creative work is absolutely necessary for the average piano pupil? There is so little time for this extra work and so few pupils have creative ability that I find it better to devote this time to other parts of the lesson. It is impossible for my pupils to get together for a class lesson in creative work, which seems to me to be the better way to present this subject.

G.V.

Creative work is most helpful and need not take time from every piano lesson. Present this work every second or third lesson or even once a month, but do try and do a little of this. It not only develops actual creative ability but presents, in an interesting way, the fundamentals of harmony, rhythmic patterns, form and melody and phrase lines. Learning through doing is one of the basic principles of learning. You will find that other compositions will take on new meaning to even the young beginner through the efforts of having "written a piece". Begin with a short two-line stanza and have pupils write a melody for their own verse. Progress slowly, and I am sure you will at once see the value of this work.

Controlled Tempo

We always seem to be working with our pupils to develop a technic enabling them to play at a faster tempo, and when they have this technic they have no control of their speed and we have to "slow them down" again. I also find my more advanced pupils unable to control their slow tempi. It seems that, regardless of the speed, pupils cannot keep within the tempo. What is the cause of this and how can it be prevented?

O. J.

This is a common fault of the average pupil and not the fault only of your own students. Speed is something not to be forced, and unfortunately some teachers try to develop in their pupils this ability to play fast instead of developing the correct playing conditions. When these are established, and only then, will speed come freely and easily. The lack of control in playing both fast and slowly is because of insufficient training in rhythmic relationships and lack of establishing an inner feeling of rhythm. All teachers and pupils need a more definite understanding of the importance of the word "rhythm."

Early Teaching Material

Books

GREAT WALTZES, arranged by Franz Mittler. Musicord Publications. 75¢.

Arrangements of sixteen waltz favorites. The book is excellent for sight reading and recreational work in second and third grades. The first four waltzes, Blue Danube, Dark Eyes, Merry Widow Waltz and Skaters' Waltz, are representative.

CHOPIN FOR THE YOUNG, selected and arranged by Leopold Rovenger. Rubank, Inc. 50¢.

Simplified and shortened arrangements of the works of Chopin best adapted for such treatment. The arrangements are very easy. They may be assigned without fear of confusion when the originals are studied at a much later date.

Piano Solos

THE FAIRY SPINNING WHEEL, by Charles Haubiel. The Composers Press Inc. 35¢.

In D major, four pages, grade three, 4/8 rhythm. The perpetual motion of left hand figures is woven against melodic legato and staccato passages. An interesting feature is the natural retard at the close. A constructive addition to teaching repertoire.

THE FOREST BROOK, by Harold Wansborough. Oliver Ditson Co. 35¢.

In the key of C major, three pages, grades two to three, 3/4 rhythm. Broken chords, one tone sustained in each measure. Accurate performance hinges on the sounding and shading of melody, tone, and subordination of accompanying tones. An excellent study in pedaling.

THE WHIRLPOOL, by Christina Marie Senftleber, Harold Flammer, Inc. 30¢.

In the key of G flat major, two pages, grade three, 2/4 rhythm. An interesting excursion into the key of G flat major. The tempo, *molto allegro* is made possible by the easy hand positions of chords and running bass accompaniment over the black keys. A grateful piece, brilliant and instructive.

POLLY WOLLY DOODLE, transcribed by Harold C. Cobb. Clayton F. Summy Co. 25¢.

A free transcription of the old song. Some syncopation and chromatic harmonies lend a modern touch. The spirit of the song has been captured and a good teaching piece created.

SONG OF THE PIRATE CREW, by Marie F. Hall. G. Schirmer, Inc. 35¢.

In the keys of C major and C minor, three pages, grade two, 4/4 rhythm. A piano solo with words which fit the music. Both will capture the interest of youngsters for whom they are intended. This piece may be used in illustration of the parallel minor and chromatic scales.

SONATA NOUVELLE, by Leopold W. Rovenger. Rubank, Inc. 40¢.

Five pages, in the keys of C major, F major and A minor, late grade two and up. A little Sonata or Sonatina in traditional form. It may be used in introducing the Sonata form.

ASCAP to License Concert Field

The American Society of Composers, Authors and Publishers announces that it will begin licensing the symphonic and concert field, starting Jan. 1. Fred C. Erdman will be in charge of this operation for the society. Mr. Erdman was formerly active in the Artist and Repertoire Department of the Victor Talking Machine Co. In recent years he has been ASCAP's Eastern Supervisor.

The arrangement is the result of negotiations carried on for the last two years between the society and representatives of orchestras and concert agencies. The entire output of many French, English and American composers of concert music is included in the repertoire of ASCAP through affiliations with foreign composers' societies. Orchestras will be asked to pay a flat sum to the society each year.

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SUITE GROTESQUE (G. Schirmer)
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BALTIMORE Bornschein Score Honors Heroes

By GUSTAV KLEMM

BALTIMORE, MD.—For the first time since its rebirth under the conductorship of Reginald Stewart, the Baltimore Symphony lent its artistic support to the Ballet Theatre in two performances at the Lyric Theatre, both of them capacity. The Bernstein-Robbins Fancy Free was done at both matinee and evening performances and received a deserved ovation on each occasion. Both bills were opened by classic ballets—the matinee by Swan Lake and the evening by Princess Aurora—and in both the Ballet Theatre appeared at its best. The matinee Petrouchka was given a shabby performance and would better have been omitted. Antal Dorati and Mois Zlatin shared conducting honors.

Ossy Renardy, violinist, was the soloist in the All-Brahms program presented by Stewart and the orchestra at the second mid-week concert, the balance of the bill including the Academic Festival Overture and the First Symphony. A week later, the soloist was the superb Alexander Kipnis, who gave a memorable exhibition of singing artistry in excerpts from Boris Godounoff.

This program included the first performance, in an arrangement by Mr. Stewart, of the original form of The Star-Spangled Banner, taken from an edition published in Baltimore in 1814. There is a variance at a few spots from the currently accepted version but the differences are minor ones and seemed to cause no offense to the citizenry of this home of the anthem.

At the first of the Sunday afternoon programs, the orchestra gave its finest performance of the season in a program devoted to the three B's.

Bornschein Work Premiered

The second concert by the National Symphony, Hans Kindler conducting, held the world premiere of Ode to the Brave, a 12-minute symphonic work by the Baltimore composer, Franz Bornschein. It is well scored and serves as an admirable tribute to the men lost on the aircraft carrier Hornet, opening and closing with the ringing of an eerie knell in the vast Pacific. The composer received a deserved ovation, at the conclusion of the number. The balance of the program included the Berlioz Carnaval Romain, the Fourth Symphony by Brahms and, as a vehicle for the soloist, Egon Petri, the Liszt Second Piano Concerto. A party in honor of the composer was given after the concert at Terremont, the home of Mr. and Mrs. Sidney Lansburgh, the gathering including Dr. Kindler and Reginald Stewart, who with the Baltimore Symphony gave the world premiere last year of Bornschein's The Earth Sings.

Philadelphians Return

The Philadelphia Orchestra, under Eugene Ormandy, gave its first concert with a program ranging from Handel to Richard Strauss' Till Eulenspiegel, a work the conductor has made his own. Two symphonies—Schubert's "Unfinished" and Prokofieff's Classical—were on the program, along with Griffes' The White Peacock and a dullish Mendelssohn Scherzo orchestrated by William Primrose. The orchestra sounded as superb as ever.

An evening of rarely fine music-making was realized when the Philadelphia Orchestra, Ormandy conducting, gave its second concert. No performance here in recent years has compared with that given the Tchaikovsky Violin Concerto by Nathan Milstein. The program opened with Kabalevsky's delightful overture to Colas Breugnon. The program included Harl McDonald's interesting symphonic suite, My Country at War (the second movement, Bataan, is the best of the four) and Ravel's exquisite La Valse.

Opera and Recitals

The Philadelphia La Scala Opera Company opened its current season with The Barber of Seville, the cast including Hilda Reggiani, Bruno Landi, Carlo Morelli and Nino Ruisi, in an all-round fine cast. Salvatore Baccaloni gave an admirable performance aside from a tendency to overact. The work was done in Italian and the orchestra was conducted with his customary skill by Giuseppe Bamboschek. On Dec. 1, the same group returned in La Boheme. As Mimi the cast included a newcomer, the Mexican soprano Esperanza Vasques, and as Rodolfo the veteran Giovanni Martinelli. Nancy Garrotto was the Musetta, the other roles being capably played and sung by Angelo Pilotto, Nino Ruisi and Wilfred Engelman. Bamboschek again presided in the pit and gave the entire performance the proper pace and support it needed.

The Peabody Friday Afternoon Recitals were opened by Bronislaw Huberman, violinist, who, especially in the second half of his program, played superbly. The Brahms Sonata in G was done beautifully, likewise the lighter items that followed. Astrid Varnay, dramatic soprano of the "Met", accompanied by Herman Weigert, made another appearance here at the second Peabody recital and was greeted warmly by a large audience that found much to admire in her program. The series continued with Jan and Mischel Cherniavsky, who gave a joint recital marked by extremely fine ensemble and individual playing.

Pfc. Joseph Battista gave an extremely interesting recital under the auspices of Lillian Powell Bonney at Cadoa Hall. Equipped with a broad technic, virility and imagination, the young artist romped through a program of exacting proportions, adding Debussy and Rachmaninoff works for encores. A first time here was the Villa-Lobos suite, The Baby's Family.

Ernest White, newly appointed member of the Peabody Conservatory faculty, was heard in an organ recital in the Concert Hall of the school. The Canadian-born artist's musicianship was evident throughout the program, which opened with Couperin's Fugue sur Kyrie, continued through works by Pachelbel, Bach, Franck, Honegger and Jean Langlais, and closed with Olivier Messiaen's La Nativité du Seigneur.

Marcelle Denya in French Programs

Marcelle Denya, French soprano, reappeared in recital at Skidmore College, Saratoga Springs, N. Y., on Nov. 29, after which she was honor guest at a reception given her by the French Club. On Dec. 7, on less than 12 hours' notice, Mme. Denya took the place of an indisposed colleague in the Debussy-Ravel Festival at the Museum of Modern Art, New York, for the American Relief for France, Inc. The program was recorded by the Office of War Information for transmission by broadcast to France.

On Dec. 11 Mme. Denya sang the American and French national anthems in the Waldorf-Astoria Grand Ballroom at a dinner commemorating the 150th Anniversary of the founding of the École Polytechnique of France. Dignitaries representing both countries, and officials of West Point and from the War and Navy Departments were present. On Dec. 16 Mme. Denya gave a recital for the benefit of the United Seamens Rest Home in Peapack, N. J.

Syracuse Univ. Chorus Gives Messiah

SYRACUSE, N. Y.—The Syracuse University Chorus, in its 33rd consecutive year under the conductorship of Dr. Howard Lyman, professor of choral music, on Dec. 7 presented Handel's Messiah in the College of Fine Arts Auditorium. This was perhaps the most outstanding performance of the great work in the list of 66 productions by this chorus. The concert was sold out several weeks in advance, with numerous reservations for student groups and out-of-town patrons.

The soloists were Ruth Diehl, American soprano, making a Syracuse debut; Mary Van Kirk, contralto, and Donald Dame tenor, both of the Metropolitan Opera and both re-engaged from last season; and Bruce Foote, baritone of Chicago, a graduate in voice of Syracuse University. Edith Schmitt provided excellent organ support for chorus, soloists and orchestra, the latter made up of Syracuse instrumentalists with Murray Bernthal of the violin faculty as concertmaster. The staging for the chorus of 250 and general management of the concert were again under the direction of Mrs. Howard Lyman.

Winifred Heidt Appears in Opera and Concerts

Winifred Heidt, contralto, has made the following opera appearances this season: as Azucena in Trovatore with the Philadelphia La Scala Opera in Cleveland; as Carmen with the Boston Grand Opera in Baltimore; and as Amneris in Aida with the Connecticut Opera in Hartford, Conn. She has made a concert tour of the Middle West, Pennsylvania and New England, in solo recital and with the National Operatic Quartet. Miss Heidt is now rehearsing for a spring opera season in New York, and is soon to start on a tour of 25 concerts with the quartet. She will sing solo engagements in Virginia and Texas.

Hadley Commemorated

The National Association of American Composers and Conductors, founded by the late Henry Hadley, commemorated his birthday on Dec. 20, with a concert at the Town Hall Club. Fitting ceremonies took place, and the program of muisc, all by Hadley, embraced Theme and Variations, performed by an ensemble under Leon Barzin (president of the N.A.A.C.C.) with Carolyn Beebe at the piano; the Concertino played by John Duke, piainist, and the orchestra; and a group of songs delivered by Rose Dirman, soprano.

Oxford Guild Meets

The Oxford Piano Teachers Guild of the Oxford Extension School of Piano Playing held their third meeting of the season in the Carl Fischer Recording Studio, New York, on Dec. 14. Maxwell Eckstein was the speaker.

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IN SCHOOLS AND STUDIOS

Oberlin Gives Christmas Oratorio

OBERLIN.—The Bach Christmas Oratorio was presented on Dec. 10 by the Oberlin Musical Union and the Conservatory Orchestra, both under the direction of Maurice Kessler, professor of violin and ensemble at Oberlin Conservatory of Music. A half hour of Bach chorales was played in the tower of Finney Chapel, scene of the concert, before the performance began. The chorales were presented by a brass choir directed by Arthur L. Williams, director of bands and assistant professor of wind instruments and of music education in the Conservatory. Beryl Ladd, instructor in piano of the same faculty, in this performance played a harpsichord recently purchased by the Conservatory and made by John Challis of Ypsilanti, Mich., who came to Oberlin for the oratorio.

The soloists were: Nellie Stuart, soprano; Jean Schneck, contralto; Harold Haugh, tenor, and Daniel Harris, baritone. Miss Schneck is a senior in the Conservatory, and the other three are members of the faculty. Miss Stuart, recent addition to the Oberlin faculty, received the Mus.B. degree from the University of Illinois, majoring in voice and piano, did further vocal work with Rosa Raisa in Italy and Coenraad V. Bos at Juilliard School, and taught singing at the University of Illinois, Pomona College and Bedford Park School. Miss Schneck is majoring in voice at Oberlin and will graduate this year. Professors Haugh and Harris have been at Oberlin for several years and have been soloists for previous Musical Union productions of Handel's Messiah and the Bach B minor Mass.

Minneapolis College Faculty Has New Members

The Minneapolis College of Music Orchestral Society, under the leadership of William Muelbe, gave its first concert of the season, Nov. 14. Soloists were Norma Mayer, pianist, artist-student of Harrison Wall Johnson, and Estelle Larsen Wylie, soprano, member of the college faculty.

The Minneapolis College of Music has added several nationally recognized musicians to its faculty this season, including Louis Krasner, violinist, new concertmaster of the Minneapolis Symphony Orchestra; Jenny Cullen, prominent violinist, member of the Minneapolis Symphony Orchestra, formerly a member of the Henri Verbrugghen String Quartet; Carston Woll, Norwegian singer, professor of voice at St. Olaf College for the past six years; George Belsheim, instructor of instrumentation, president of the Twin Cities Choirmasters Association; Henriette de Constant, who shares with her husband, Yves Chardon, the first cello desk in the Minneapolis Symphony. Miss de Constant won first prize of the Paris Conservatoire, was a pupil of Vincent d'Indy, Andre Hekking, Paul Bazelaire, Maurice Emmanuel, was preparatory teacher to Paul Bazelaire, studied chamber music under Camille Chevillard, was a member of the faculty of Athens Conservatory, soloist at the Concerts Lamoureux in Paris, toured in France, Germany, Greece. She will give lessons in cello, conduct classes in chamber music and a sonata course.

The Minneapolis College of Music offers course in piano, violin, voice, band instruments and music education, leading to Bachelor of Music and Master of Music degrees. The College is an Institutional Member of the National Association of Schools of Music.

Juilliard Graduates and Students Heard Widely

Margaret Tobias, mezzo-alto, who is studying with Florence Page Kimball at the Juilliard Graduate School, is contralto soloist under Walter Wild, F.R.C.O., at the Fort Washington Collegiate Church, New York. Margaret Pardee, violinist, gave a recital at the Church of the Ascension in Troy, N. Y., on Nov. 19. Miss Pardee is a pupil of Louis Persinger. William Wyatt, tenor, was heard on the Columbia network's New Voices program on Nov. 19. He is studying with Hardesty Johnson at the Juilliard Graduate School. Jean Browning, contralto, pupil of Florence Page Kimball, gave a recital in Albany on Nov. 13, under the sponsorship of the Monday Musical Club. She was guest soloist on a broadcast over WOR and the Mutual Network on Nov. 19. Last summer Miss Browning sang with the St. Louis Little Symphony and for the second season with the opera at Chautauqua, N. Y. Robert Young, baritone, who is studying at the Juilliard Graduate School with Hardesty Johnson, is soloist at the Church of the Holy Communion in New York and singing with the choir at Temple Bene Abraham in Newark, N. J. Helen Snow, soprano, a Juilliard graduate, gave a recital in Times Hall, New York, on Nov. 19. Dorothy Minty, violinist, a graduate of the Juilliard Graduate School, was the recitalist in Town Hall on Nov. 20. Louise Behrend, violinist, graduate of the Juilliard Graduate School, with Dorcey Smith, pianist, gave three subscription evenings of music for piano and violin in Times Hall on Nov. 14, 28 and Dec. 12.

A new lecture course given by Olga Samaroff is offered to students at the Juilliard Graduate School, New York, a survey of music designed to broaden the student's understanding of general culture by linking music to the other arts. Through the use of her extensive collection of slides and unusual record material, Mme. Samaroff compares the details of a fugue, for example, to the details in the columns of the Parthenon.

John Colville Dickson Artists in Many Appearances

Singers and teachers of singing from the Chicago studio of John Colville Dickson are now in an active season. Among them is Betty Bennett, who appears regularly over the radio on Aunt Jemima and the Alka Seltzer Barn Dance programs. Harold Bailey, baritone, sings on the Theatre of the Air (WGN), and on Hymns of All Churches, The Northerners, and a Tuesday evening series. He gave a recital in Syracuse, N. Y., recently, and is to sing in Bach's Christmas Cantata in Cleveland on Jan. 7. Ella Mae Blackburn, contralto, and Ruth Parry, soprano, are soloists at the North Shore Baptist Church. Both appear frequently in concert. Mary Cook, soprano, teaches at North Central College, Napierville, Ill. The college glee club, of which she is director, will appear at the Sunday Evening Club, Chicago, Feb. 12. Elizabeth Scott-Dickson, contralto, has recently become a member of the Fourth Presbyterian Church. Florence Edwards, soprano, is regular soloist at three churches, and sings on two radio programs, the Contented Hour and Theatre of the Air. She is to sing in The Messiah with Fields and Cornell College. Robert Fitz Gerald, tenor, sings on Theater of the Air, Hymns of All Churches and the Northerners. He was soloist in The Messiah at Berea, Ky., Dec. 10 and 11. Theodore Hines, basso, is now in the service, but is able to fulfill a few opera and oratorio engagements. Rex Hogan, baritone, is soloist at a Christian Science Church, a member of two radio programs, and recently gave recitals at Aurora, Galesburg and Kankee, Ill., and at Milwaukee and Springfield Teachers Colleges.

Branscombe Choral Appears

The Branscombe Choral, under the direction of Gena Branscombe, presented its eleventh Candle Light Service of Christmas Music at the Broadway Tabernacle Church, New York, on Dec. 17. On Christmas Eve, the choral gave a concert for the wounded service men at St. Albans Hospital, and following the concert the group visited the wards to sing for men unable to leave their beds.

Francescatti and Local Symphony Heard in Miami

MIAMI, FLA.—Zino Francescatti, violinist, gave a recital in Miami Edison High School Auditorium on Dec. 8 under the auspices of the Miami Civic Music Association. With Emanuel Bay at the piano, he played the Brahms sonata in D minor, Paganini's concerto in D, Vitali's Chaconne, Chopin pieces and Gershwin's Short Story, arranged by Samuel Dushkin, and Sarasate's Carmen Fantasy.

The University of Miami Symphony Orchestra, Modeste Alioo, conductor, gave their second subscription concert on Dec. 10. Wellington Ezekiel, basso, was the soloist in Rossini and Mozart arias and Schumann's The Two Grenadiers. Orchestral numbers were by Sibelius, Brahms and Dvorak. N. N.

Voge Opera Group in Recital

The Voge Opera Group was heard in recital at Carnegie Chamber Music Hall on Dec. 10 in a comprehensive program ranging through the vocal music of standard classic, romantic and contemporary composers. A consistent standard of musicianship and interest was maintained, and special mention must be made of the performance of the trio from Act II of Beethoven's Fidelio by Isabel Edge, Beal Dash and Alois Poranski, and of Marinus Kimmerer's singing of Wintersturme from Wagner's Die Walkuere. Besides these, singers appearing were Norma Sabel, Sidney Kaye, Imperia Del Terzo, John Bayer, Dorothy Lee Wingfield, Jack Laufer, Beatrice Peck, Esther Howarth, Elizabeth Osterloh. Ernst Wolff furnished excellent piano support. D. B.

Gladys Del Busto Pupil in Program

Aldona Strumskis, a pupil of Gladys Mayo del Busto, gave a piano recital at Steinway Hall on Dec. 9. She began with Two Little Sonatas by Scarlatti and a Mozart Rondo, continued with the Beethoven Sonata in E flat, op. 27, No. 1, Schumann's Kreisleriana, op. 16, and pieces of Chopin, Griffes, Francaix and Ravel. Miss Strumskis is an excellent pianist, with a well developed talent. D. B.

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Activities of the Artists

WALTER OLITZKI,
baritone, included among his Christmas season activities an appearance as soloist with the Bell Telephone Chorus of New York in a program at Times Hall, on Dec. 19. Mr. Olitzki sang arias of Giordano, Martini, Handel, Mozart and Mendelssohn, a spiritual arranged by Burleigh and a Mana Zucca number. (Nash Photo).

More than $8,000,000 in War Bonds were sold at a concert on Dec. 15 by the New Orleans Symphony Orchestra under the direction of Massimo Freccia. Nadine Ray and Richard Crooks were the soloists in the latter half of the program, the first half consisting of Tschaikovsky's Fifth Symphony.

Alexander Uninsky, Russian pianist, returned to New York on Dec. 21, after completing the first lap of his second transcontinental tour. The second half, which begins on Jan. 7 and continues through April, will be interrupted for the artist's third Carnegie Hall recital on Jan. 17.

Mme. Stefany Poinier, dramatic teacher, president of the Five Arts Club, presented a Christmas play at P. S. 69, New York, on Dec. 20. Libbie P. Groov is the principal. Milton Schoolman's class took part and the cast included Beverly Perl, Rita Whitman, Harvey Casher, Sheila Stewart, Charles Owens, Marguerite Grand, Grace Christensen, Catherine Tercer, and Gladys Variara.

When Lorin Maazel, 14-year-old conductor, directed the Montreal Philharmonic last month, he had as his soloist Ania Dorfman, pianist, in a performance of the Grieg Concerto. The young conductor is scheduled to lead the Philadelphia Orchestra in one of its Pension Fund Concerts.

Mildred Dilling, harpist, and her sister, Charlene Dilling Brewer, violinist, will give a recital in Kimball Hall, Chicago, on Jan. 8, assisted at the piano by Harry Sukman.

Percy Grainger, pianist-composer, will appear in a volunteer performance for personnel of the Potomac River Naval Command, Washington, D. C., on Jan. 6, under the auspices of Uso-Camp Shows.

The Boston Grand Opera Company has engaged the baritone, Angelo Pilotto, to sing in La Boheme and Pagliacci on Jan. 29 and 31. Earlier in the month Mr. Pilotto sings Amonasro in Philadelphia with the La Scala Opera Company.

Students in piano of Rachelle Shubow gave a program at her New York studio recently. Those appearing were Dorothy Shubow, Dorothy and Richard Homenick, Sheldon Ferber, Nancy Bears, Connie Birk, Nancy Donnelfeld, Helen Gittelsohn.

Pvt. Eric Rosenblith, violinist, now stationed at Camp Pickett, Va., has given broadcasts and musical programs at the camp. The military authorities there have granted him permission to make two appearances for the War Loan Drive in a Treasury Hour broadcast over WNYC on Dec. 31 and on a program at Brooklyn Museum, Jan. 21.

ELOISE MacDONALD
recently sang Musetta in La Boheme with the New Orleans Opera. She will give recitals in Mexico City in the summer of 1945. (Photo by Doherty).

Portland Fetes Visiting Stars

PORTLAND, ORE.—The Portland Junior Symphony Orchestra began its 21st season with a Victory concert at the Auditorium, the conductor, Jacques Gershkovitch, and his men receiving merited praise for an excellent program. Betty Bernard, winner of the 15th annual piano contest of the association, and pupil of Marjorie Trotter, was soloist and acclaimed in the Schumann Concerto. On the same morning the orchestra gave part of the program for younger music students and others who could not attend the evening concert. David Campbell was the narrator at both events.

The Ellison-White Bureau, in the De Luxe Artists Series, has presented some of the season's outstanding events —those already appearing including Jan Peerce, Metropolitan Opera tenor, who completely won a capacity audience; the General Platoff Don Cossack chorus and dancers, always interesting to Portland's public; Robert Casadesus, pianist, in a brilliant recital; and three performances of The Gypsy Baron, which drew thousands to the Auditorium.

Portland's annual chamber music series opened at the Civic Theatre when the Hart House Quartet appeared in an interesting program. These concerts are sponsored by the Friends of Chamber Music and Reed College. The Ballet Russe de Monte Carlo drew throngs in two evening performances under the auspices of the Record Shop, Phil Hart, manager.

The Monday Musical Club held a recent afternoon musicale at the home of Mrs. Don Jaxtheimer. Maxine Schumacher, dramatic soprano, sang a group of songs, accompanied by Gertrude Lachner Havaner. Eleanor East, pianist, played numbers by Rachmaninoff, Schumann, Debussy and Respighi. Mrs. Charles Gale is president.

Becka-Leah Philanthropic Foundation for Russian Aid sponsored a concert at Neighbors of Woodcraft all. The highly interesting program was provided by Herta Richter, mezzo-soprano, guest artist; David Campbell, pianist; and H. Lynn Godfredson, tenor. Maestro William F. Grosvenor, well known voice teacher, directed the concert, attended by a capacity audience.

Maestro Grosvenor presented some of his junior and artist pupils at the same hall. A colorful performance of Snow White and the Seven Dwarfs was given by members of the junior voice department to great applause. Herta Richter, who remained in Portland for a short visit following her concert, sang a group of songs for the audience. Governor and Mrs. Earl Snell and a party of state officials were among those present.

ERNA E. HOEFS

Salt Lake Hears Native Rhapsody

SALT LAKE CITY, UTAH.—LeRoy Robertson, composer of this State, conducted the Utah Symphony Orchestra in a world premiere of his new Rhapsody for Piano and Orchestra, with Andor Foldes, Hungarian pianist, as soloist, on Nov. 28 and 29.

Mr. Robertson was accorded a tremendous ovation at both performances, but was most visibly touched by the demonstration at the first concert. It was a definite triumph for this native son, who now is music director at Brigham Young University in Provo and an assistant to Chairman Tracy Y. Cannon of the General Music Committee of the Mormon Church.

Mr. Foldes received an enthusiastic reception for his performance of the composition, dedicated to him. In response he presented a Chopin Mazurka and the March from Prokofieff's The Love for Three Oranges as encores.

Mr. Robertson's works are not new to the repertoire. His Overture in E minor won the Endicott Prize in Boston in 1923. His prize-winning Quintet for piano and string quartet, and a Quartet, both have been featured by the Roth Quartet and Mr. Foldes.

The 19-minute piano rhapsody is based on an American theme original with the composer, modernistic in design and solidly founded. It stirred listeners. The orchestra performed with confidence and in finished style under the composer.

Excellent performances of the Overture to Mozart's Marriage of Figaro, Schubert's "Unfinished" Symphony, Liadoff's Enchanted Lake and the overture to The Gypsy Baron by Johann Strauss also were presented under direction of Hans Heniot, permanent conductor.

Other Concert Headliners

The event was the second on the orchestra's winter series. Mischa Elman, violinist, will appear with the ensemble Jan. 3 and 4 in the next number on the series. Opening the group in November was the Ballet Russe de Monte Carlo.

Lotte Lehmann thrilled a large Salt Lake Civic Music Association crowd in its opening concert, Nov. 20. Alexander Uninsky, Russian pianist, was the feted second performer on the series in December. Another concert was the Dec. 12 appearance of Benno Rabinof, violinist, by the University of Utah.

William Peterson, well known local pianist and member of the University of Utah music faculty, accompanied Robert Weede, Metropolitan Opera baritone, during two weeks of his tour in New Mexico and California, Frederic Dixon, another local pianist, toured Idaho on a recital series on a War Bond tour sponsored by Utah-Idaho Kiwanis.

Ballet Theatre is booked here on Jan. 15.

C. B. H.

Elman Soloist In Montreal

Wilfred Pelletier returned to conduct the Philharmonic Orchestra at the St. Denis Theatre. A Montreal composer, Claude Champagne, vice-director of the Provincial Conservatoire, had the opportunity to hear his own composition, Gaspesia, in first performance. It was liked by audience and orchestra. Mischa Elman, as soloist in the Brahms Concerto, proved an example of violin perfection. Pelletier's conducting of the Tchaikovsky Manfred Symphony should make Montrealers realize that they have a symphonic conductor of whom to be proud. The Casavant Society presented Carl Weinrich in a Bach program, dedicated to the late Joseph Bonnet, at the Church of St. Andrew and St. Paul.

Lovers of cello music heard Gregor Piatigorsky as soloist with Les Concerts Symphoniques Orchestra at Plateau Hall, playing Schumann's Concerto and Bloch's Schelomo. The beautiful, singing tone which Mr. Piatigorsky gets from his instrument was very evident in the concerto. The orchestra was under Emil Cooper's capable direction. The remainder of the program consisted of Bach's Passaglia in C Minor, Prokofieff's Classical Symphony and Tchaikovsky's Francesca Da Rimini.

A young violinist, Gerhard Kander, was heard in the last of the fine series of recitals sponsored by the Y. M. H. A.

Two recitals by Herta Glaz provided examples of song literature ranging from Elizabethan and Old Italian airs to German Lieder by Brahms and Schubert, and modern French, Russian and Spanish songs. The first of these recitals was given at the Ladies Morning Musical Club, Ritz-Carlton Hotel, the other as the opening concert of the Université de Montreal series next day. There were excellent interpretations, clear diction, keen musicianship.

The San Carlo Opera has given us a week of performances. The repertoire was of popular works. Montreal was happy to note that our own Mary Henderson had leading roles in four of the operas.

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